

# MOTION PICTURE HERALD



Reference Desk  
7th Fl.

*Ways and Means Committee  
Cuts Ticket Tax to 10%*

*Theatre Television in '51  
Skouras Tells Engineers*



VARIETY CLUBS MEET

**REVIEWS** (In Product Digest): THE GUNFIGHTER, THE SECRET FURY, SIERRA, THE GOLDEN GLOVES  
STORY, OPERATION HAYLIFT, MILITARY ACADEMY, HARBOR OF MISSING MEN

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APRIL 29, 1950

# READY!

Just what this industry needs for enthusiasm, showmanship and profits! Preview enthusiasm has spread through the press of the nation! Not in years such **BIGNESS**, **TECHNICOLOR SPECTACLE**, **MUSICAL JOY!** A shot in the arm for **YOU!**

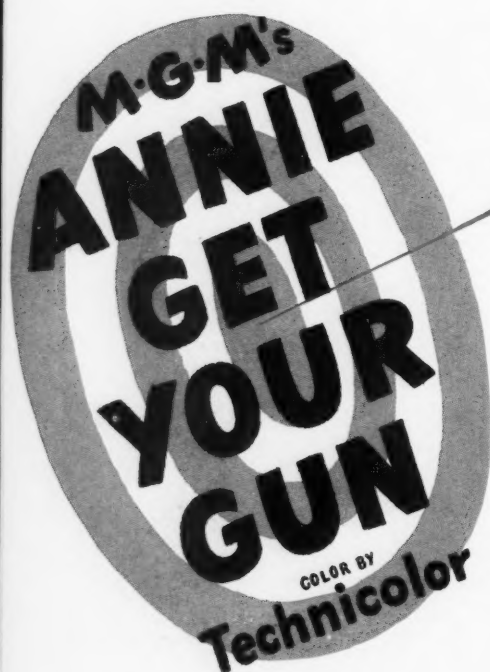
# AIM!

M-G-M's Biggest Promotion Campaign in years! **LIFE**, **LOOK**, **COLLIER'S**, **AMERICAN**, **PICTORIAL REVIEW**, **SATEVEPOST**, **REDBOOK**, **THIS WEEK**, **COSMOPOLITAN**, **GOOD HOUSEKEEPING**, **McCALL'S**, **WOMAN'S HOME COMPANION**, **TRUE STORY**, **SEVENTEEN** and other magazines. Tremendous newspaper and radio campaigns with long-range build-up! Live-wire exploitation: nationwide tour of Dot Lind, champ exhibition shot gets reams of publicity. Indian Chiefs visiting newspaper offices and many more stunts!

# FIRE!

Watch May 2nd! Special Pre-Release Engagements open in Atlanta, Cleveland, Dayton, Evansville, Hartford, Norwich, San Francisco and in St. Louis (May 3rd).

"More people will pay more money to see M-G-M's '**ANNIE GET YOUR GUN**' than any other **TECHNICOLOR MUSICAL** in screen history!"





M-G-M presents  
**"ANNIE GET YOUR GUN"**

starring

**BETTY HUTTON • HOWARD KEEL**

with

**LOUIS CALHERN • J. CARROL NAISH • EDWARD ARNOLD • KEENAN WYNN**

COLOR BY **TECHNICOLOR**

Screen Play by **SIDNEY SHELDON**

Based on the Musical Play with Music and Lyrics by **IRVING BERLIN**  
and Book by **HERBERT FIELDS and DOROTHY FIELDS**

Musical Numbers Staged by **ROBERT ALTON**

Directed by **GEORGE SIDNEY**

Produced by **ARTHUR FREED**

**BIG STUFF?  
YES!  
BUT YOU  
HAVEN'T SEEN  
ANYTHING YET!  
TURN TO PAGE 15**

(Don't Relax Until We Axe The Movie Tax!)

# Warner Sensation coming up!!!!

## HER STORY TELLS ALL!

Beautiful Eleanor Parker  
as Marie Allen, 19-years  
old, a first-offender...  
then tormented by  
brutal matrons—  
thrown into the shock  
and shame of life in  
a "corrective" den of  
branded women that  
men betrayed—and  
the law forgot!

Starring

**ELEANOR PARKER**

HOPE

ES MOO  
ON • BE

"Pay the  
she'll go  
and you!"

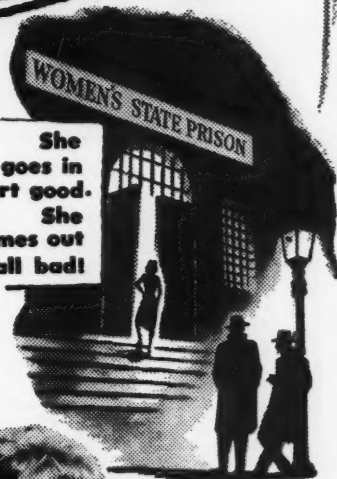
# RIPEN THE HIDDEN EVILS A WOMEN'S PRISON!

Most Daring Expose  
Since 'Fugitive From  
A Chain Gang' Burned  
Into The Conscience  
of America!

# CAGED!

WARNER BROS. BARE THE WHOLE HUSHED-UP  
STORY OF THE HEART-BREAK THAT  
TURNS TODAY'S ONE-MISTAKE GIRL  
INTO A WOMAN OF SHAME!

She  
goes in  
part good.  
She  
comes out  
all bad!



VICE QUEEN  
ENTERS JAIL

Her baby  
born  
in jail!

Newcomer and old-timers  
get together for a lesson.  
Crime college in prison!

WES MOOREHEAD • ELLEN CORBY  
ON • BETTY GARDE • JAN STERLING



PRODUCED BY

JERRY WALD JOHN CROMWELL

DIRECTED BY

WRITTEN BY VIRGINIA KELLOGG  
AND BERNARD C. SCHOENFELD  
MUSIC BY MAX STEINER

“Here is a photoplay that can be sold without qualification as proof irrefutable that “Movies Are Better Than Ever”—Establishes New Milestones—sure to be one of the most profitable and popular of the season!”—*Boxoffice*

# THE BIG LIFT

MONTGOMERY

CLIFT · DOUGLAS

PAUL

GEORGE SEATON

Written and Directed by

Produced by

WILLIAM PERLBERG



There's No Business Like **20** Business!

CENTURY-FOX

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 179, No. 5

April 29, 1950



## ACTION on TELEVISION

**P**ROGRESS toward practical exploration of television for the theatre seems about to emerge from the mists of debate and speculation into experience—and some of it promises findings of authority.

A crisp dispassionate and objective discussion of the subject became available this week in a letter from Mr. Leonard Goldenson, president of United Paramount Theatres, along with the delivery of that corporation's first dividend check.

► In substance Mr. Goldenson finds that there can be no clear calculation of what effect television in the home so far has had upon the motion picture box office. "We have observed . . . that by and large earnings" have declined less in the "agricultural areas than in the industrial areas. The industrial areas . . . have experienced strikes and industrial unrest, which left people with less money to spend. . . . This is an indication that the decline (in box office receipts) is primarily economic in character.

"Television is unquestionably one of the great forces which have come into our society and I do not want to be minimizing it. But I do not think it will convert the most restless, mobile, gregarious people in the world into a nation of stay-at-homes. . . . Good pictures and good theatres will retain the goodwill and patronage of the amusement-minded American." There will be more from Paramount on this subject.

► Another solid expression of experienced judgment comes from Mr. S. H. Fabian announcing an additional order for RCA instantaneous television equipment for the Fabian Palace in Albany. This will be identical with new equipment for the Fabian Fox theatre in Brooklyn. Obviously here is expression of firm conviction.

And further an official opinion of weight—Mr. Spyros Skouras, speaking before the Society of Motion Picture and Television Engineers in convention in Chicago, announced tests for large screen television in twenty 20th-Fox-National theatres in the Los Angeles area early next year. He forecasts a world triumph for the new medium.

Presently we should be beginning to see something definite and demonstrated.

## IT WORKS OUT

**T**HE flux of change that sweeps the amusement industry now is not so much new as it is newly manifest in some particularized developments. Note some conspicuous details affecting personnel: Gene Autry, cowboy hero deriving more from romantic demand and a guitar than from the rancho and raised to fame on the screen, goes over and throws-in with television, the competition, in a series of film recorded programs; Bill Boyd, the dramatic star converted into Hop-along Cassidy by the films and Harry Sherman, runs off this season for two months on the road with a circus; the aging art of the opera, represented by New York's Metropolitan, still clutching at popular support for a class diversion, mumbles about acquiring Danny Kaye and his fame won by vaudeville stage and cinema screen. These and kindred moves, of which there are many, mean little alone, but collectively they count.

There is but one show business, and that is the merchandising of exhibitionism by art and artists.

We have twitterings that pose as mighty issues every time a new medium develops. More recently all of us can recall when radio was a towering menace to the printed page, the stage and the screen. Adjustment came, even as stage and screen had adjusted half a generation before. In 1912 the stage was lobbying at City Hall in New York to throttle the movies. In 1914 Klaw & Erlanger took a try at making movies.

Remember the cries of rape and murder when the National Broadcasting Company erected its studios and sank a well into the talent pool of Hollywood? There were consequences, but none so dire as the forecasts.

The arts, and most of the industries, ultimately learn to live together, while the consumer ultimately makes the long term decisions. The pattern is controlled by the service of his wishes, which are always really simple.

The successful merchandise is always simple satisfaction, no matter how elaborately it is packaged and delivered. Fame, a component of the merchandise, is acquired by repeated high performance, and so becomes a sort of guaranty to the customers. Those customers will take it and buy it no matter what the medium of delivery may be, the easier, the closer, the cheaper the better. And let the arts fight it out among themselves. They always have.

The motion picture business will always be about as good as the competitive position of its product and theatres among the invitations to pastime at a price.

## ART 1931; AND 1950

**S**UNDAY, April 9, Mr. Jack Gould, television editor of the *New York Times*, being concerned about censorship, got a bit twittered, along with others, about "lively stable humor" from Mr. Arthur Godfrey. It seems that Arthur, and others of the cast appeared in Television in whitewings uniforms with broom and cart doing a touch of street sweeping of some of that stuff they'd been throwing around—metaphorically. Several delicate sensitivities seem to have been invaded. Maybe the metaphor was too near the fact.

The next Sunday Mr. Bosley Crowther, *Times* picture editor, taking nostalgic pleasure in Chaplin's "City Lights" revived on the New York screen, enjoyed recollection of a sequence which showed the comedian "as a street sweeper discreetly shying away from a horse parade only to be confronted by an elephant coming toward him down the street."

Seem to be a question of whose horse, and where?

**Q** That United States District Court in Atlanta holding that films are not part of the press, in the "Lost Boundaries" case is taking a gamble on the tomorrows. A considerable case can be, and probably will be, made on the screen as an implement of publication now and there is inevitably coming a time when history will look back on the media of expression and communication so related as to be in effect identical in function and status under the law. It takes time. A lot of early publication was done with stone and chisel—and you can still read it.

—Terry Ramsaye

# Letters to the Herald

## Radio Reminders

TO THE EDITOR:

I would like to get this message across to the exhibitors through your publication. Nowadays we hear a great deal of comment as to the reasons why the box office "take" has been slipping in recent months.

The average person has a limited amount of purchasing power at his command and every industry in the country wants its share of the consumer's dollar and they are all advertising furiously in the hope of creating a preferred demand for their respective product. Today, the automobile industry is going after the consumer as it never has before and that also applies to all other manufacturers of consumer products. Television, of course, has taken the lead because of its novelty and the curiosity it has created in the minds of the public.

In view of the highly competitive state of affairs which exists today, it is my opinion that the motion picture industry has failed to keep the public sufficiently interested in motion picture attendance. We are more conscious of this today than ever before and steps are already being taken to correct this situation.

I would like to offer a suggestion to all exhibitors, as well as to the motion picture companies who directly or indirectly control radio broadcasting facilities. Between each program it would be highly desirable and beneficial to all concerned to announce to the public "Let's Go to the Movies" and on rainy days to broadcast "This Is a Great Day for the Movies" or some such similar slogan which, repeated often enough, should produce the desired effect.

Every means should be employed to keep reminding the public that the movies offer the greatest dollar's worth of entertainment and are here to stay.—**JACK COHN**, Executive Vice-President, Columbia Pictures Corp., New York, N. Y.

## Pressbooks

TO THE EDITOR:

I wonder if the day will come when the ideal pressbook will be made. What is an ideal pressbook? A pressbook that will have two sections of advertisements, one for the city theatre and the other for a small town theatre.

Then these sections will be further divided in advertising the feature in all the ways possible. If it's a feature such as "Whiplash," which many exhibitors agreed was handled wrongly, one would emphasize

## PRODUCT DIGEST IS MOST INFORMATIVE

To the Editor:

Of all the motion picture periodicals I receive, the Herald is and always has been my favorite magazine. Your Product Digest is most informative in every way. I like the Showmen's Reviews, Advance Synopses, Short Subjects, Release Chart, etc.—**LOUIS SWEE**, Manager, Stillwell Theatre, Bedford, Ohio.

the boxing and the other the love story. There would be a complete line of accessories for each of these sub-divisions, including trailers. Not only that, but the 11 x 14s and other accessories would be illustrated and not overlooked as they are now.

With such a plan, an exhibitor could get a better idea of what the feature offers and the best method of exploiting it in his town. This would also aid in putting across many of the problem pictures, or would-be sleepers, aid in deciding what playing time some features deserve, and on which feature of a double bill to concentrate your advertising.

What do you other exhibitors think of this ideal idea?—**RALPH RASPA**, State Theatre, Rivesville, W. Va.

## No Propaganda

TO THE EDITOR:

I have just finished playing a short entitled "Why Play Leap Frog" put out by Loew's. I should think that the industry has had enough unfavorable publicity without showing anything like this to the public.

I hold no brief for labor unions. Their leaders are mortals like the rest of us and are prone to error. This short is not only unfair but completely untruthful. It tries to show that in the case of a \$1,500 automobile 85 per cent of the cost is labor. I do not want to go into detail, but after saying that \$1,200 of the total cost is labor and that the dealer and the manufacturer make about \$75 and \$65, respectively, and the rest goes to transportation and other items, it made me plenty mad to see that there was no reference whatever to taxes. The auto worker who received \$1,200 would pay, if single, about \$240 taxes. The railroad, the manufacturer, the mine owner, everyone who had

anything to do with handling raw material or finished product would have their taxes figured in.

Who checks material of this kind before it is sent out? If they want to drive every laboring man from the theatre just make a few more of these. Any person of normal intelligence—and there are some who attend theatres—can see at a glance that this is just anti-labor propaganda. Any one who has ever heard of our \$42,000,000,000 budget knows that taxes, not labor, are the controlling factor in the price of everything we buy, including admission tickets.

Of course, if the Fair Deal is paying Loew's enough to try to distract the attention of the people from taxes to the high cost of labor, maybe it will make up for the millions of tickets that could be lost.

Wake up Hollywood, for Heaven's sake! The American people are not morons, and even high school graduates under our present system of education can add two and two and come up with the right answer seven times out of ten.

I am glad I showed this short at the end of a long program and most of my customers were too tired to do any thinking about the figures being presented. If they had, I would have left town in a hurry.

If we want to educate the people, let us show them figures that are interesting, like Betty Grable's, for instance. Stay away from problems; everyone has his own. Let's stick to entertainment and leave the propaganda to other more selfish interests.—**FRANK M. WHALEN**, Hi-Way Theatre, Deer Trail, Colo.

## Too Much Court

TO THE EDITOR:

There is too much time and money spent in court to help us small independent exhibitors when it all doesn't amount to a row of pins. Our buying setup is still the same. We have to buy this to get that, play or pay for this feature before we can play another one. If we don't play one picture from a particular producer then we can't get the next one.

In fact, it's exactly as it was before.—**A. Z. CULLER**, General Manager, Culler Theatres, Inc., North, S. C.

## Teach the Public

TO THE EDITOR:

We must defeat this attitude by the public that movies are poor.—**PETE PANAGOS**, Alliance Theatres, Chicago, Ill.

## MOTION PICTURE HERALD

April 29, 1950

**TICKET tax reduced to 10 per cent by House committee** Page 13

**THREE-DIMENSIONAL film, Cinerama, claimed by its inventor** Page 14

**GOLDEN ERA ahead for theatres with TV, Skouras tells SMPTE** Page 23

**RODGERS emphasizes importance of good product to industry** Page 24

**ARBITRATION principle pushed by various industry elements** Page 24

**VARIETY CLUBS honor Baruch at annual convention in New Orleans** Page 25

**JOHNSON urges RFC grant production loans to independents** Page 26

**MONOGRAM offers "Incident," lets exhibitor name own price** Page 27

**BREEN tells television industry workings of film Production Code** Page 27

**BRITISH Government allocates another \$3,000,000 for industry aid** Page 30

**BRITAIN'S exhibitors continue fight for tax reductions** Page 30

**COMPO expected to be formally launched at meeting set for May 8** Page 34

**NATIONAL SPOTLIGHT—Notes on industry personnel across country** Page 35

## SERVICE DEPARTMENTS

**Film Buyer's Rating** Page 48

**Hollywood Scene** Page 39

**In the Newsreels** Page 40

**Managers' Round Table** Page 43

**Short Product at First Runs** Page 42

**What the Picture Did for Me** Page 41

## IN PRODUCT DIGEST SECTION

**Showmen's Reviews** Page 277

**Advance Synopses** Page 278

**Reissue Reviews** Page 278

**Short Subjects** Page 279

**The Release Chart** Page 280

## People in The News

STANTON GRIFFIS, U. S. Ambassador to Argentina and chairman of the Paramount executive committee, arrived in New York at the weekend from Buenos Aires. He left Wednesday for conferences in Washington.

GEORGE SKOURAS of Skouras Theatres, and B. S. Moss, of B. S. Moss Corp., have been named co-chairmen of the amusement division of the 51st anniversary celebration on the National Jewish Hospital in Denver.

DOUG V. ROSEN has resigned as United Artists manager in Toronto to become general manager of International Film Distributors under a reorganization initiated by N. A. Taylor, president. Mr. Rosen succeeds DAVE GRIESDORF, who left IFD last August to become general manager of the Canadian Odeon circuit.

WALTER DUNN has been appointed head of the Century Theatres purchasing and maintenance department, New York, replacing LEONARD SATZ, resigned.

GORDON LIGHTSTONE, Paramount Canadian sales manager, has been reelected for the fourth time as president of the Canadian Motion Picture Distributors Association.

SAMUEL L. SEIDELMAN, foreign sales manager of Eagle Lion, returned to New York Monday by plane from London where he discussed future commitments with the J. Arthur Rank Organization.

JOHN DI BENEDETTO, formerly assistant manager of Loew's Poli theatre, Bridgeport, Conn., has returned to that city after serving as relief manager of Loew's Broad in Columbus, Ohio, during the recent illness of WALTER KESSLER.

ARTHUR L. STERN, president of the newly formed Triangle Amusement Corp., Chicago, has announced his company will take over the management of the Argmore, Avon and Liberty theatres from Essaness May 1. EMIL STERN, formerly with Essaness, will join Triangle in an advisory capacity.

ROBERT W. CHAMBERS, director of research for the Motion Picture Association of America, has announced his resignation, effective June 1, to join the Lincoln-Mercury division of the Ford Motor Company in Detroit as head of the distribution and market research departments.

J. ARTHUR RANK went sight-seeing in Washington Tuesday and also visited with Secretary of Defense LOUIS JOHNSTON and Secretary of the Treasury JOHN W. SNYDER. ERIC JOHNSTON, president of the Motion Picture Association of America, entertained Mr. Rank at lunch at MPA headquarters.

ERIC JOHNSTON, president of the Motion Picture Association of America, on Tuesday gave a dinner for RAMON CAREIJO, the Argentine Foreign Minister.

HARRY MCWILLIAMS of Columbia has been selected by the nominating committee of the Associated Motion Picture Advertisers to succeed MAX E. YOUNGSTINE as president. Also on the slate are BLANCHE LIVINGSTON for vice-president, LIGE BRIEN for treasurer and MARJORIE HARKER, secretary.

HINTON BRADBURY, formerly motion picture editor for a newspaper in Jacksonville, Fla., and more recently feature writer and photographer for the Orlando, Fla., *Sentinel Star*, is now director of public relations for Mix-I-Go Hydro, Inc., Orlando, manufacturers of a new fuel product.

FRED GRELE, with Warner Brothers for the past 19 years, has resigned from the home office transportation department to go into business for himself.

KINGSBERG RESIGNS  
RKO POSITION

Malcolm Kingsberg this week resigned as vice-president of the Radio-Keith-Orpheum Corporation and president of RKO Theatres, Inc., and subsidiaries, it was announced by Ned E. Depinet, RKO president. Mr. Depinet said of Mr. Kingsberg, who came to RKO in 1933, that "his services were valuable in solving problems arising from the depression." It was also stated that arrangements have been made with Mr. Kingsberg under which he will make his services available to RKO in a consultative capacity.

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# This week in pictures



By the Herald

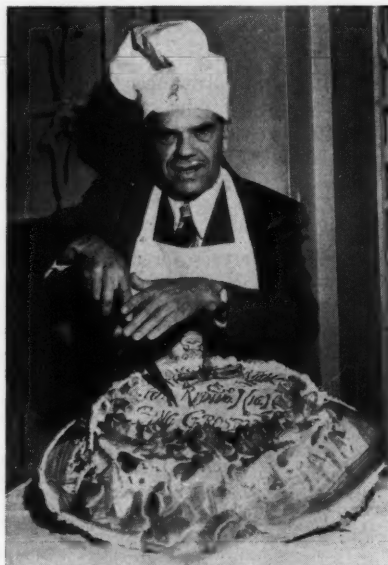
**FOR THE INDEPENDENCE BOND DRIVE.** Sam Pinanski, national chairman of the industry's participation, as he asked showmen everywhere to support the campaign. He spoke at an industry leaders' luncheon rally last week in New York. With him are circuit owners Fred Schwartz and George Skouras, and Secretary of the Treasury John Snyder.



By the Herald

**JOSEPH I. BREEN**, Production Code Administrator, last week outlined to the American Television Society, in New York, the functions and usefulness of the code. To forestall censorship, the television industry is considering self-regulation by code. Story on page 27.

**PERSONAL APPEARANCE**, right. Frank Capra is riding the circuit in behalf of the picture he directed, Paramount's "Riding High". The scene occurred in the Hotel Book-Cadillac, Detroit, where Mr. Capra was guest of honor at luncheon and served dessert to assorted newspapermen and exhibitors. The picture opened at the Michigan Theatre there.



**HAL PEREIRA** has returned to the Paramount studio as supervising art director, after three years of special assignments in the New York home office. Above, he is seen checking set designs for the George Stevens production of "Mr. and Miss Anonymous," soon to go into work.



**CHALLENGE AWARD** to Walter Wanger's RKO release, "Joan of Arc", from Belgian film fans, through the magazine *Cine Revue*. The picture was voted the best of 1949. Above, RKO accepts the award in ceremonies in Brussels. In left to right order are Fernand Bourland, RKO manager for Belgium; Joseph Bellfort, RKO Continental Europe manager; Vande Meulebrock, Mayor of Brussels; Elias Lapinere, RKO Continental Europe sales manager; and M. Catteau, a member of the Belgian Senate.



By the Herald

AS CONFIDENTIAL REPORTS, Inc., celebrated its fifth anniversary, in New York. Its original staff surrounds Dr. Isador Lubin, president. Standing, Harold Groves, field director; Jules Willing, branch operations; Jack Levin, vice-president; Joseph Moscou, house counsel; and Harold Sachs, controller.



By the Herald

JULES LEVEY, center, and production associates Forrest Izard, left, and Fredric Pressburger, as they planned, in New York this week, the August release and presentation of "Fabiola".

"THE BIG PUSH", right, Universal's sales drive, is planned by vice-president William A. Scully, seated, center, and cabinet. Seated with him are F. J. A. McCarthy, southern-Canadian sales manager; A. J. O'Keefe, assistant general sales manager; Foster Blake, western sales; and Irving Sochin, special films division chief. Standing, James J. Jordan, contracts and playdates; and F. T. Murray, branch operations.



By the Herald

AS YOUTH UNITED planned ticket sales for the Eagle-Lion "Jackie Robinson Story" May 16 New York benefit opening; Buddy Rogers; Nick Kenny, benefit chairman; and William Heineman, E.L. sales vice-president.



#### THE SHOW WENT ON.

Above, at the premiere, as scheduled, of Emerson Yorke's "Little World Series" featurette on Little League baseball, at the Rivoli, Hammondon, N. J. Right, the fire which occurred that morning, damaging the theatre badly. Townspeople pitched in alongside show-people, and the house was clean and ready when the show went on.



GREETINGS, at 20th-Fox's "A Ticket to Tomahawk" premiere in the Fox theatre, San Francisco, from Mayor Elmer Robinson, right, to star Dan Dailey. With them are Peggy O'Connor, Charles Kemper, and Betty Lynn.



A RIGHT CROSS spells action for Randolph Scott in "The Cariboo Trail," made in Cinecolor by Nat Holt Productions for release by 20th Century-Fox. The picture co-stars George "Gabby" Hayes.



RICHARD WIDMARK and Googie Withers, left, exchange confidences in the London-filmed "Night and the City," a melodrama produced by Sam Engel and directed by Jules Dassin. Gene Tierney co-stars in this June release.



TYRONE POWER AND CECILE AUBREY team up in "The Black Rose," spectacular Technicolor epic adapted from Thomas Costain's best-seller. Orson Welles co-stars, with Henry Hathaway directing and Louis Lighton producing. It will be released in August.



SWINGING INTO ACTION with Dana Andrews in "Where the Sidewalk Ends," a thrilling story of big city crime. Co-starring Gene Tierney and featuring Gary Merrill, the picture is scheduled for release in July.

A DOLLAR FOR YOUR THOUGHTS moans Keenan Wynn as Paul Douglas ponders his fate in "Love That Brute," left, 20th Century-Fox' rib-tickling story of Chicago during the prohibition era. Alexander Hall directed with Fred Kohlmar producing.

(Advertisement)

# HOUSE COMMITTEE CUTS ADMISSION TAX TO 10%

## Myers, Disappointed, Asks COMPO to Continue Its Fight for Repeal

Washington Bureau

The House Ways and Means Committee Wednesday voted to cut the Federal admission tax from 20 per cent to 10 per cent.

The vote was tentative, and the tax relief could be increased or reduced by the committee later. Committee members predicted that if anything the cut would be larger.

Abram F. Myers, chairman of COMPO's Tax Committee, said he was "deeply disappointed" that the committee had not removed the tax entirely, and that he would recommend to the COMPO meeting in Chicago next month that the fight for complete repeal be carried to the Senate. He also emphasized the possibility that "exhibitor friends on the (Ways and Means) committee can bring about more favorable action" before a final vote is taken on a tax bill.

An important feature of today's committee action was to apply the 10 per cent rate to each 10 cents "or major fraction thereof," and not to each 10 cents "or fraction thereof." The pre-war 10 per cent levy was on any fraction of 10 cents, whether 1 cent or 9 cents. The 20 per cent wartime tax was based on "major fraction"—5 cents or more—and the committee today kept the "major fraction" basis in returning to the 10 per cent rate. Thus, whereas before the war a tax of 5 cents would have to be paid on a 41 cent ticket, under the committee treatment the tax would be only 4 cents.

Another element of relief given the industry by the committee today was a vote to tax admissions on the basis of the price actually paid rather than the regular established price. This would be especially helpful to theatres giving reduced rates to teenagers, or other groups. At present, teenagers must pay the tax on the full price charged other patrons, not the special reduced rate. Under the committee proposal, they would pay the tax on the price they actually pay to get into the theatre. Passes, which now are taxed on the basis of the regular price, would be tax-free under the committee decision.

### Senate Could Change Terms of New Bill

The committee action is by no means the last word on the subject. If the committee itself does not change its mind, the decision will probably not be changed in the House, since tax bills are usually considered in the House under a rule which bars changes. However, the Senate Finance Committee

## CONGRESSMAN CITES EXHIBITOR BURDEN

Prior to the final voting by the House Ways and Means Committee on the Federal admission tax, Representative Stephen M. Young (D., O.) brought to their attention the tax burden on the exhibitor. He read them a letter from Frank W. Huss, Jr., head of Associated Theatres of Cincinnati, who said that his two theatres last year paid \$24,000 in Federal and city admission taxes, resulting in a loss for the year of \$1,000.

could change the bill, or the Senate itself. Finally, there is the question of a Presidential veto.

The Ways and Means Committee is going far beyond the revenue loss recommended by the President—he recommended no change in the admission tax, for example—and is almost inviting a veto, since the President threatened to veto any bill that did not make up as much revenue as it lost. Indications are the committee will cut excises by over \$1 billion, and will not make up anywhere near that revenue. If the bill were vetoed, the question would then be whether the veto could be overridden.

### See Revenue Cut by \$181,000,000 Per Year

Committee experts estimated that the reduction in the admission tax would lose the Government \$181,000,000 a year in revenue. This includes loss from lower collections from sports events, legitimate theatres, and other general admission events as well as motion picture theatre admissions, since all these general admission events were affected by the cut.

The reduction to 10 per cent was approved on a voice vote by an overwhelming majority of the committee. One member said that "at the most, three or four" of the 25 men on the committee indicated opposition to the cut.

Before the vote, the committee discussed for almost an hour alternate proposals. One committee member proposed reduction only to 15 per cent, but most proposals were for even greater relief than the 50 per cent reduction finally voted. They ranged from complete repeal to elimination of the tax on tickets costing less than 21 cents or 41 cents or 75 cents and reduction to 10 per cent on the higher priced tickets.

However, there was no vote on any of these, the discussion making it clear that a majority favored the simple 50 per cent cut.

Some film competitors got a slightly better break. The committee voted to eliminate the tax entirely on admissions to entertain-

ment of non-profit groups. This would include such events as county fairs, civic symphonies, college shows, and possibly opera.

It was learned that Tuesday's action on photographic film and apparatus would make tax free not only raw stock but also cameras and other photographic equipment used in film making. The tax-free privilege was extended to any equipment which made up part of a business expense.

Mr. Myers' statement said, "while half a loaf is better than none, and while there was a time when it appeared we would not get even a crumb," the committee's refusal to eliminate the tax "was deeply disappointing." He pointed out that the tax committee which he heads will lose its authority when COMPO is formally organized in Chicago next month, and said that it had not yet been decided whether to hold another tax committee meeting before then, to map out further strategy.

"This much is certain," he declared. "Those members of the tax committee who have worked wholeheartedly for repeal will urge COMPO to carry on the fight until all admission taxes have been abolished. The motion picture industry—and a lot of Congressmen—have promised movie-goers they would be relieved of the tax, and that promise must be kept." Mr. Myers said he hoped that "this temporary reverse will not plunge the industry into pessimism but will be accepted as a challenge to do a better job in the Senate."

The Ways and Means committee will continue voting on excises this week. A final tax bill is not likely before late this month, since after the committee finishes work on excises it must raise new revenue.

## ON LOCAL TAX FRONT

Harry A. Snyder, owner of the Tremont theatre in Tremont, Pa., has closed his theatre indefinitely as a protest against the city's move to increase the local tax from five to 10 per cent. Mr. Snyder has been active in seeking the removal of the 20 per cent Federal tax.

At DeFuniak Springs, Fla., the Martin Theatres of Florida, Inc., obtained a Circuit Court order enjoining the town of DeFuniak Springs from collecting a three-cent tax on adult admissions. The circuit obtained similar injunctions in recent weeks from the cities of Port St. Joe and Panama City. The DeFuniak Springs tax has been in effect for 11 years and has netted the city more than \$4,000 annually.

In Brodhead, Ky., Dan Gray, owner of the Gray theatre, closed his theatre in protest against the city ordinance levying a \$100 license tax on its operation. Before closing he had been served four warrants by the city for operating without a license.

# 3 DIMENSION FILM CLAIMED

## *See Cinerama Development As Ready for Testing in New York by Year End*

Plans to make and exhibit pictures with a three-dimensional effect have progressed to the point where the first such experiment—utilizing the new device developed by the Cinerama Corporation—may be conducted at a New York theatre before the end of the year, the *HERALD* learned this week.

Research on the stereoscopic production and exhibition method has been conducted for Cinerama by Fred Waller, an engineer and its president, in a laboratory at Huntington, Long Island. His work has been subsidized heavily by Lawrence Rockefeller who reportedly has invested more than \$2,500,000 in the project.

### **Report Executives Impressed**

No full three-dimensional feature has as yet been produced. A large number of industry representatives, including the heads of practically all the companies, have seen the system demonstrated. Their reactions are said to have ranged from "unbelievable" to expressions of enthusiasm and strong interest.

Those who have been in Huntington reportedly feel that the effect achieved by the Waller invention surpasses anything seen so far.

Negotiations to make the necessary product for the initial public showing now are under way, with Warner Brothers and Twentieth Century-Fox "very much interested," the *HERALD* learns. It is admitted that the Cinerama process, which is based on 12 basic patents, would require costly changes in both production and exhibition, with re-equipment of the theatre alone estimated at about \$35,000.

A picture made to fit the Cinerama requirements is made with a three-lens camera unit which must be specially built to run film at the rate of 135 feet a minute instead of the normal 90 feet. Set construction also would be affected materially to aid in creating the impression of depth.

### **Refitting Required**

The theatre would have to be extensively re-fitted but Cinerama executives claim that there would be no need to shut off any part of the auditorium and that the image could be viewed favorably from all angles without distortion or glare. The screen would be a large, concave one, nearly filling the stage end of the auditorium.

To project the Cinerama films, three projectors—one throwing the image from the middle and one from each side of the house—are needed and they too run at a speed of 135 feet per minute. Distributed evenly around the house are 12 loudspeakers. Observers who have seen the system

## **WALLER IN INDUSTRY FOR MANY YEARS**

Fred Waller of Huntington, L. I., inventor of the Cinerama stereoscopic production and projection method, has been in the industry since 1905, starting with the old Kay-Bee Company and later working for 19 years with Paramount as photographic research director, head of the company's special effects department and producer-director of short subjects. His system, which creates a three-dimensional effect and on which he has worked for 11 years, is an extension of the technical devices he developed for the armed forces' gunnery and aviation training program. It was used by the Air Forces in conditioning student pilots to combat conditions and was acknowledged to be very expensive.

in operation in Huntington said they were impressed with the sound result obtained since voices did not seem to evolve from behind the screen but rather appeared to emanate from the auditorium.

Among the shorts used for experimental demonstrations in Huntington is one representing a ride on a roller-coaster and another depicting the landing of planes on an aircraft carrier. A Cinerama-produced short, in color, showing the Rockefeller country home also is shown.

According to present plans, when a full-length feature with three-dimensional effect finally is made, it may be produced quite possibly in a double version—one with just the regular cameras for routine distribution and the other with a three-lens unit needed for the stereoscopic effect.

W. French Githens, chairman of the executive committee of Cinerama, told the *HERALD* this week that research is continuing to iron out the remaining "bugs" and that it is hoped that the system will get its first public showing "by the winter of 1950."

It is admitted that certain technical difficulties still have to be ironed out. One New York engineer who has seen the Cinerama and Vitarama systems (the latter for still pictures) in operation and who has investigated it, said this week that "technically, they've ironed out most of the kinks." He had his reservations, however, regarding the economic problems involved.

As shown at Huntington on a 25-foot high screen, Cinerama still suffers from a number of deficiencies but executives insist improvements are made every day. For one, the area where the images of the three projectors join at the focal point still shows irregularities and fringes. Also, at either

end of the curving screen, there appears a slight distortion, observers report.

Although details of the Cinerama process have been kept a secret, the idea of turning out three-dimensional films found a strong assist last week in the person of N. A. Taylor, president of Twentieth Century Theatres, speaking in Toronto. He called them "the quickest solution to the problem of home television as a threat to the future of the motion picture theatre."

### **Taylor Sees Video Answer**

Mr. Taylor, who operates a 60-theatre circuit, said Hollywood was "overlooking" third dimension pictures as a possible solution to its box office ills and declared that with third dimension available "the technique of the motion picture would encompass all the values of the stage, yet have the motion picture's advantage of limitless movement and changes of scene."

Third dimension, he said, already has made "much progress technically." "Why," he asked, "don't the major studios... give financial support to the quickest possible development of third dimension?" He went on to say that third dimension motion pictures will be able to beat the television competition.

Nowhere in Mr. Taylor's two-page statement did he indicate that he was supporting the Cinerama process or whether he had learned of another method which had been developed to the point of practical application.

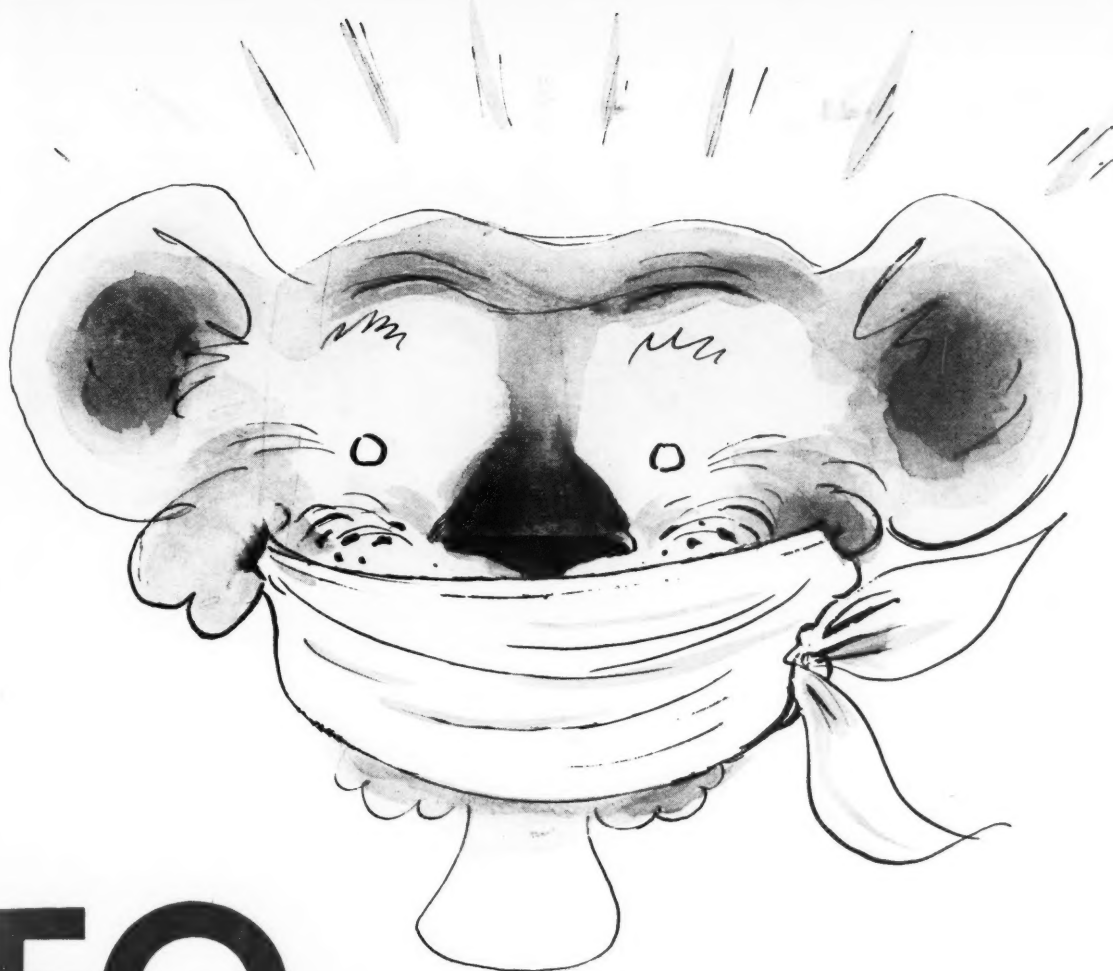
This week the three-dimensional picture got an unexpected pat from Samuel Pinanski, president of the American Theatres Corporation in Boston and national president of the Theatre Owners of America. Observing that "the best entertainment whether presented on the motion picture screen or television screen would be dependent on the physical improvements, scientific or otherwise, in the equipment used," Mr. Pinanski then volunteered the suggestion that "third dimension motion pictures are certainly within the realm of probability if the scientific minds would concentrate on its perfection."

"I believe," declared Mr. Pinanski, "that third dimensional motion pictures would give the motion picture screen the hypo it sorely needs." His statement, as Mr. Taylor's, made no direct reference to the Cinerama demonstrations.

### **Long Subject of Study**

The problem of turning out films with three-dimensional effect has intrigued inventors through the years. As far back as 1933, the Bell Telephone Laboratories announced and demonstrated a method. Two years later, in 1935, J. F. Leventhal and J. A. Norling showed their Audioscopes—stereoscopic films which had to be viewed through rose and blue-colored glasses—at the Metro screening room in New York, amusing reporters but not convincing them that they had anything earth-shaking.

From Russia too, which traditionally "invents" everything connected with the motion picture, have come reports of a system producing three-dimensional effect. They said they did it with mirrors.



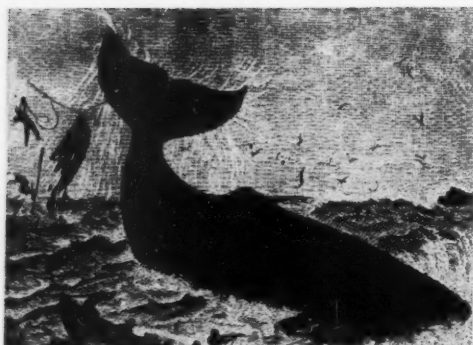
# LEO SPEECHLESS!

(FOR THE FIRST TIME IN HIS LIFE!)

"This is BIGGER  
than I am, 'said noted  
Lion!' I'd better just  
SAY IT WITH PICTURES!"



Hurry! Hurry! →



a whale of an announcement

# "M-G-M's TERRIFIC TEN!"

for immediate Trade Showing  
is the answer to what this  
business needs right now!

## M-G-M's "SAY IT WITH PICTURES" TRADE SHOWS!

- MAY 4—"THE ASPHALT JUNGLE"  
MAY 9—"FATHER OF THE BRIDE"  
MAY 10—"THE SKIPPER SURPRISED HIS WIFE"  
MAY 11—"STARS IN MY CROWN"  
MAY 12—"DEVIL'S DOORWAY"  
MAY 16—"MYSTERY STREET"  
MAY 23—"ANNIE GET YOUR GUN" (Technicolor)  
MAY 24—"THE HAPPY YEARS" (Technicolor)  
JUNE 13—"DUCHESS OF IDAHO" (Technicolor)  
JUNE 23—"THREE LITTLE WORDS" (Technicolor)

| CITY           | PLACE                      | ADDRESS                | TIME       |
|----------------|----------------------------|------------------------|------------|
| ALBANY         | 20th-Fox Screen Room       | 1052 Broadway          | 2 P.M.     |
| ATLANTA        | 20th-Fox Screen Room       | 197 Walton St., N. W.  | 2 P.M.     |
| BOSTON         | M-G-M Screen Room          | 46 Church Street       | 2 P.M.     |
| BUFFALO        | 20th-Fox Screen Room       | 290 Franklin Street    | 2 P.M.     |
| CHARLOTTE      | 20th-Fox Screen Room       | 308 S. Church Street   | 1:30 P.M.  |
| CHICAGO        | H. C. Igel's Screen Room   | 1301 S. Wabash Ave.    | 1:30 P.M.  |
| CINCINNATI     | RKO Palace Bldg. Sc. Rm.   | 16 East Sixth Street   | 8 P.M.     |
| CLEVELAND      | 20th-Fox Screen Room       | 2219 Payne Ave.        | 1 P.M.     |
| DALLAS         | 20th-Fox Screen Room       | 1803 Wood Street       | 2:30 P.M.* |
| DENVER         | Paramount Screen Room      | 2100 Stout Street      | 2 P.M.     |
| DES MOINES     | 20th-Fox Screen Room       | 1300 High Street       | 1 P.M.     |
| DETROIT        | † Max Blumenthal's Sc. Rm. | 2310 Cass Avenue       | 1:30 P.M.  |
| INDIANAPOLIS   | 20th-Fox Screen Room       | 326 No. Illinois St.   | 1 P.M.     |
| KANSAS CITY    | 20th-Fox Screen Room       | 1720 Wyandotte St.     | 1:30 P.M.  |
| LOS ANGELES    | U. A. Circuit Screen Room  | 1851 S. Westmoreland   | 2 P.M.     |
| MEMPHIS        | 20th-Fox Screen Room       | 151 Vance Avenue       | 2 P.M.     |
| MILWAUKEE      | Warner Screen Room         | 212 W. Wisconsin Ave.  | 1:30 P.M.  |
| MINNEAPOLIS    | 20th-Fox Screen Room       | 1015 Currie Avenue     | 2 P.M.     |
| NEW HAVEN      | 20th-Fox Screen Room       | 40 Whiting Street      | 2 P.M.     |
| NEW ORLEANS    | 20th-Fox Screen Room       | 200 S. Liberty St.     | 1:30 P.M.  |
| NEW YORK N. J. | M-G-M Screen Room          | 630 Ninth Avenue       | 2:30 P.M.  |
| OKLAHOMA CITY  | 20th-Fox Screen Room       | 10 North Lee Street    | 1 P.M.     |
| OMAHA          | 20th-Fox Screen Room       | 1502 Davenport St.     | 1 P.M.     |
| PHILADELPHIA   | M-G-M Screen Room          | 1233 Summer Street     | 11 A.M.    |
| PITTSBURGH     | M-G-M Screen Room          | 1623 Blvd. of Allies   | 2 P.M.     |
| PORTLAND       | B. F. Shearer Screen Rm.   | 1947 N. W. Kearney St. | 2 P.M.     |
| ST. LOUIS      | S' Renco Art Theatre       | 3143 Olive Street      | 1 P.M.     |
| SALT LAKE CITY | 20th-Fox Screen Room       | 216 E. First St., So.  | 1 P.M.     |
| SAN FRANCISCO  | 20th-Fox Screen Room       | 245 Hyde Street        | 1:30 P.M.  |
| SEATTLE        | Jewel Box Preview Thea.    | 2318 Second Ave.       | 1 P.M.     |
| WASHINGTON     | 20th-Fox Screen Room       | 932 New Jersey, N. W.  | 2 P.M.     |

\* Dallas—"The Skipper Surprised His Wife" and "The Happy Years" at 10:30 A.M. All other pictures at 2:30 P.M.

† Detroit—"Asphalt Jungle," "Stars In My Crown," "Devil's Doorway" and "Three Little Words" at 20th-Fox Screen Room, 2311 Cass Avenue. All other pictures at Max Blumenthal's Screen Room.

## MAY 4—"THE ASPHALT JUNGLE"



Cosmopolitan:  
"PICTURE  
OF THE  
MONTH!"



### WHAT THE THRILL-EXPERTS SAY:

**W. R. BURNETT** (author, *LITTLE CAESAR*): "An extraordinary picture, best I've ever had the good fortune to have based on one of my books."

**NORMAN MAILER**, (author, *THE NAKED AND THE DEAD*): "An extraordinary picture. I cannot think of many movies whose direction, script, and acting exhibit such brilliance."

**PAUL OSBORN**, (playwright, *A BELL FOR ADANO*): "One of the most intensely exciting pictures I've ever seen."

**GERARD FAIRLIE** (author, *BULLDOG DRUMMOND*): "A great picture. It gave me a splendidly exciting evening."

**RICHARD BROOKS**, (author, *THE BRICK FOXHOLE*): "The supreme example of melodrama and suspense."

**STEPHEN LONGSTREET**, (author, *STALLION ROAD*): "A masterpiece among thrillers, a very great motion picture."

### M-G-M presents "THE ASPHALT JUNGLE"

Starring

**STERLING HAYDEN**  
**LOUIS CALHERN**

with

**JEAN HAGEN** • **JAMES WHITMORE**  
**SAM JAFFE** • **JOHN McINTIRE**

**A JOHN HUSTON PRODUCTION**

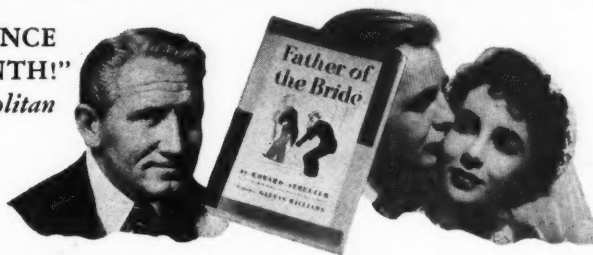
Screen Play by  
Ben Maddow and John Huston  
From a Novel by W. R. Burnett

Directed by  
**JOHN HUSTON**

Produced by  
**ARTHUR HORNBLow, JR.**  
A Metro-Goldwyn-Mayer Picture

## MAY 9—"FATHER OF THE BRIDE"

"PERFORMANCE  
OF THE MONTH!"  
—Cosmopolitan



### THE BEST-SELLER IS SWELLER ON THE SCREEN!

#### Facts about the BIG June Bride Box-Office Smash:

- (1) All the fun, all the sentiment, all the romance of the book come to life in a wonderful movie.
- (2) 20 million readers of the book, serializations, digests, etc., are looking forward to it.
- (3) Spencer Tracy gets Cosmopolitan Citation for "Best Performance of the Month!"
- (4) Gorgeous Elizabeth Taylor in the happy headlines is "The Girl of the Year!"
- (5) Not since "Little Women" have there been so many big promotion tie-ups.
- (6) A terrific ad campaign in press, radio, magazines!

### M-G-M presents SPENCER TRACY JOAN BENNETT ELIZABETH TAYLOR in "FATHER OF THE BRIDE"

**DON TAYLOR** • **BILLIE BURKE**

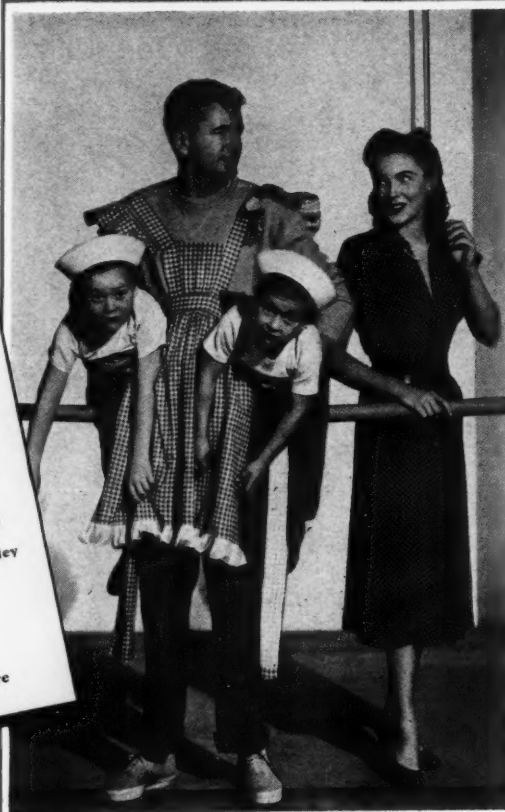
Screen Play by  
Frances Goodrich and Albert Hackett  
Based on the Novel by Edward Streeter

Directed by  
**VINCENTE MINNELLI**

Produced by  
**PANDRO S. BERMAN**  
A Metro-Goldwyn-Mayer Picture

## MAY 10—"SKIPPER SURPRISED HIS WIFE"

M-G-M presents  
**"THE SKIPPER SURPRISED HIS WIFE"**  
 Starring  
**ROBERT WALKER**  
**JOAN LESLIE**  
 with  
**EDWARD ARNOLD**  
**SPRING BYINGTON**  
**LEON AMES • JAN STERLING**  
 Story and Screen Play by Dorothy Kingsley  
 Directed by  
**ELLIOTT NUGENT**  
 Produced by  
**WILLIAM H. WRIGHT**  
 A Metro-Goldwyn-Mayer Picture



**MILLIONS HAVE READ IT!**

No wonder it was such a success with the millions of readers of This Week and Reader's Digest. It's the funniest comedy ever made of Home Sweet Home! When the young naval officer tries to run his home on a Navy time-table, your young folks and old folks will roll in the aisles. It's a swell picture for all folks!

## MAY 11—"STARS IN MY CROWN"

M-G-M presents  
**"STARS IN MY CROWN"**  
 Starring  
**JOEL MCCREA**  
**ELLEN DREW**  
**DEAN STOCKWELL**  
 with  
**ALAN HALE • LEWIS STONE • JAMES MITCHELL**  
**JUANO HERNANDEZ • CHARLES KEMPER**  
 Screen Play by Margaret Fitts  
 Based on the Novel and Adaptation by  
 Joe David Brown  
 Directed by  
**JACQUES TOURNEUR**  
 Produced by  
**WILLIAM H. WRIGHT**  
 A Metro-Goldwyn-Mayer Picture



**PARENTS'**  
**MAGAZINE**  
**MEDAL**

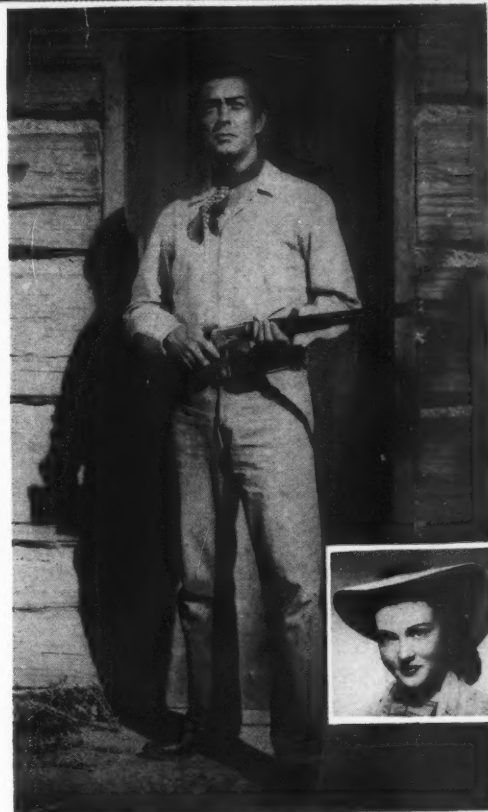
**ANOTHER "STRATTON STORY"! TESTED! PROVEN!**

Heart-stirring family appeal again has proven a bonanza in five test engagements of "Stars In My Crown" which ranks with M-G-M's high grossers of the year, "Stratton Story", "On The Town" and others. Here are the test towns, a cross-section of America; Lancaster, Pa., Concord, N. H., Richmond, Va., Lincoln, Neb., San Diego, Cal. Let your ads tell the folks just what you've got, a great, family picture. It's the kind of show millions of Americans are eager to see.

## MAY 12—"DEVIL'S DOORWAY"

### ACTION! ACTION!

In "Ambush," Robert Taylor gave his fans the kind of role they love to see him in, rough but romantic. This handsome star now gives them an even more thrilling performance in a remarkable original story of the West. Every moment is tense with pulse-pounding situations. Set against the flaming frontier, spectacular scenes follow one after another. Here are Bigness and Action that pay off!



M-G-M presents  
**"DEVIL'S DOORWAY"**  
 Starring  
**ROBERT TAYLOR**  
 with  
**LOUIS CALHERN**  
**PAULA RAYMOND**  
**MARSHALL THOMPSON • JAMES MITCHELL**  
**EDGAR BUCHANAN**  
 Written by Guy Trosper  
 Directed by  
**ANTHONY MANN**  
 Produced by  
**NICHOLAS NAYFACK**  
 A Metro-Goldwyn-Mayer Picture

## MAY 16—"MYSTERY STREET"



### TOPS IN DETECTIVE MYSTERIES!

If a special Academy Award were given for detective-mysteries, this would be a foremost challenger. It has been lifted into top classification by its suspenseful story, its acting and direction. Plus the fact that many of its scenes were photographed in and around Harvard University. M-G-M is grateful to Harvard's Department of Legal Medicine where scientists in crime detection help law enforcement agencies unravel previously unsolved crimes. With this cooperation M-G-M has made a great picture.

M-G-M presents  
**"MYSTERY STREET"**  
**RICARDO MONTALBAN**  
**SALLY FORREST**  
**BRUCE BENNETT**  
**ELSA LANCHESTER**  
**MARSHALL THOMPSON**  
 Screen Play by  
 Sydney Boehm and Richard Brooks  
 Story by Leonard Spigelgass  
 Directed by  
**JOHN STURGES**  
 Produced by  
**FRANK E. TAYLOR**  
 A Metro-Goldwyn-Mayer Picture

## MAY 23—"ANNIE GET YOUR GUN"

(Technicolor)

### THE REVIEWS TELL IT ALL!

"May well turn out to be the greatest musical in screen history."  
—M. P. DAILY

"In all probability will be the biggest box-office hit of 1950 and of many another year."

—SHOWMEN'S TRADE REVIEW

"Brilliant package of showmanship. Will more than satisfy boundless pre-sold audience."

—BOXOFFICE

"Outshines, outdistances previous Metromusicals. Can't miss."

—FILM DAILY

"Socko musical entertainment. Will jolt the box-office."

—VARIETY

"One of the greatest, if not the greatest of screen musicals."

—HOLLYWOOD REPORTER

"All that excitement generated by Metro has not been in vain. A whale of a show."  
—M. P. HERALD

*More people will pay more money to see M-G-M's "ANNIE GET YOUR GUN" than any other TECHNICOLOR screen musical in film history!*



### M-G-M presents "ANNIE GET YOUR GUN"

Starring  
**BETTY HUTTON**  
**HOWARD KEEL**  
with  
**LOUIS CALHERN • J. CAROL NAISH**  
**EDWARD ARNOLD • KEENAN WYNN**  
COLOR BY  
**TECHNICOLOR**

Screen Play by Sidney Sheldon  
Based on the Musical Play with  
Music and Lyrics by  
**IRVING BERLIN**  
and Book by  
**HERBERT FIELDS and DOROTHY FIELDS**  
Musical Numbers Staged by  
**ROBERT ALTON**  
Directed by  
**GEORGE SIDNEY**  
Produced by  
**ARTHUR FREED**  
A Metro-Goldwyn-Mayer Picture

## MAY 24—"THE HAPPY YEARS"

(Technicolor)

### IT HAS "GREEN YEARS" POPULAR APPEAL!

The producer who gave you "The Hardy Family" knows the public's joy in the humor and warmth of everyday life. The director of "Battle-ground" knows BIGNESS! Together they have given Technicolor brilliance to the famed Saturday Evening Post Stories from which came "The Happy Years." Filmed in actual locations in the beloved Lawrenceville scenes, this happy picture, reminiscent of "The Green Years," is what the mass audience understands and loves.



### M-G-M presents "THE HAPPY YEARS"

**DEAN STOCKWELL**  
**DARRYL HICKMAN • SCOTTY BECKETT**  
**LEON AMES • MARGALO GILLMORE**  
COLOR BY  
**TECHNICOLOR**

Screen Play by Harry Ruskin  
Based on "The Lawrenceville Stories" by  
Owen Johnson

Directed by  
**WILLIAM A. WELLMAN**

Produced by  
**CAREY WILSON**  
A Metro-Goldwyn-Mayer Picture

## JUNE 13—"DUCHESS OF IDAHO"

(Technicolor)



### TOPS IN TECHNICOLOR MUSICAL ROMANCE!

First came this telegram from California: "Terrific Preview last night 'DUCHESS OF IDAHO' with tremendous audience reaction at Picwood Theatre. Hits the entertainment jackpot. You never heard such enthusiasm." Now comes word that not since Esther Williams and Van Johnson were teamed in "Thrill of A Romance" has there been such a sock love story in Technicolor musicals. Locations in Sun Valley are exquisite. And tie-ups with Union Pacific and others, plus a big campaign, assure a launching that will be publicized nationwide.

M-G-M presents  
**"DUCHESS OF IDAHO"**  
Starring  
**ESTHER WILLIAMS**  
**VAN JOHNSON**  
**JOHN LUND**

with  
**PAULA RAYMOND**  
CONNIE HAINES • CLINTON SUNDBERG  
AND GUEST STARS  
**LENA HORNE**  
**ELEANOR POWELL**  
A ROBERT Z. LEONARD PRODUCTION  
COLOR BY  
**TECHNICOLOR**  
Written by Dorothy Cooper and Jerry Davis  
Directed by **ROBERT Z. LEONARD**  
Produced by **JOE PASTERNAK**  
A Metro-Goldwyn-Mayer Picture

## JUNE 23—"THREE LITTLE WORDS"

(Technicolor)



### READ THIS PREDICTION!

Of all the musical productions based on the lives of composers, this brilliant picture of the famed Tin Pan Alley team of Bert Kalmar and Harry Ruby will be the tops because it's a musical with a heart! A sparkling cast of stars! 15 hit tunes. Technicolor beauty. Metro-Goldwyn-Mayer, the Three Biggest Words in Technicolor Musicals, is proud of "THREE LITTLE WORDS"!

M-G-M presents  
**FRED ASTAIRE**  
**RED SKELTON**  
in  
**"THREE LITTLE WORDS"**  
**VERA-ELLEN**  
**ARLENE DAHL**

KEENAN WYNN • GALE ROBBINS  
GLORIA DE HAVEN  
COLOR BY  
**TECHNICOLOR**  
Based on the Lives and Music of  
**BERT KALMAR** and **HARRY RUBY**  
Screen Play by George Wells  
Directed by  
**RICHARD THORPE**  
Produced by  
**JACK CUMMINGS**  
A Metro-Goldwyn-Mayer Picture



**YOU HAVE JUST SEEN  
\*10 REASONS WHY  
MR. & MRS. AMERICA  
ARE ON THE WAY TO  
YOUR THEATRE!**

**\* (And plenty more Big ones where M-G-M's "Terrific Ten" come from!)**

PRINTED  
IN  
U.S.A.

UMI

# SKOURAS SEES THEATRE GOLDEN ERA WITH TV

## *Tells SMPTE Convention of Test Plan Next Year in 20 Coast Houses*

The advent of "a golden era for theatres" because of the introduction of theatre television was forecast this week by Spyros P. Skouras, president of Twentieth Century-Fox, speaking at the luncheon opening of the 67th semi-annual convention of the Society of Motion Picture and Television Engineers at the Drake Hotel in Chicago.

Mr. Skouras said his company planned to test large-screen television in 20 houses in the Los Angeles area early in 1951. The American Telephone and Telegraph Company has been approached to provide the necessary facilities.

The 20th-Fox president also said flatly that his company "will not supply motion pictures to Phonevision." "We will protect the theatres," he said, "because our first allegiance is to the thousands of theatre men who built up this industry; because we believe the public will be served best through theatre television; and because the theatres through the facilities of television will present undreamed of entertainment both in quantity and quality."

His statement brought a threat, in the established "scare" technique, later that same day from Col. John R. Howland of Zenith Radio Corporation, which sponsors Phonevision, that Zenith would fight—in court if necessary—to obtain product for its Phonevision tests. Col. Howland said Zenith had offered to pay every producer the same rate for his films that he would charge any theatre with the same audience and added that Zenith counsel "has advised us that under these circumstances the producers cannot legally refuse to sell us films." He did not name the counsel.

The five-day SMPTE convention offered a schedule of 11 technical sessions covering the latest developments in television, theatre sound and projection, film procession, studio recording, high speed photography, and other technical departments of the industry.

### **Sees Vital Use of Television By Motion Picture Theatres**

In his speech, Mr. Skouras said it was "inevitable that television and motion pictures will march hand in hand into the future" and declared this would be done "through the use of television in the theatres," providing undreamed of cultural and social advantages to the theatre-going public. "For this reason," he said, "I foresee a golden era for the theatres unlike any they have ever known."

Envisioning theatre television as a means



**GUESTS, at the 67th semi-annual meeting of the Society of Motion Picture and Television Engineers, Jack Kirsch, left, Illinois Allied president, and Spyros Skouras, center, 20th-Fox president, are shown with Earl Sponable, president of the Society.**

of expanding the audience and permitting it to participate in the enjoyment of entertainment now shared by just a selected few in New York and other metropolitan areas, Mr. Skouras predicted that large-screen video would triple theatre attendance within a short time. Motion pictures, he said, will be the basic entertainment, augmented by television with the second feature in the double program theatres to be eliminated.

"Let those who say that the theatres will go out of business, because of some gadget installed in the homes, understand once and for all that the motion picture theatres of America will flourish as they have never flourished before," Mr. Skouras declared. He denounced as "a misguided and distorted philosophy" the prophets of doom for motion picture theatres "who would have us believe that future generations of Americans will be glued to countless television sets, never going out for an evening to mingle with fellow human beings."

The 20th-Fox executive saw home television flourishing as a complement to the motion picture. "Audiences will pay for the professional big league stuff, even though they can see sandlot performances free of charge," he stated.

Following the announcement of the Los Angeles television tests next year, Mr. Skouras said there would be a further demonstration in June, at the 20th-Fox New York offices, of the improved large-screen units developed jointly by RCA and the 20th-Fox research staff headed by Earl L. Sponable, who also is the president of the SMPTE.

For the future, Mr. Skouras foresaw the establishment of "four to five competitive networks and circuits in each natural area or time zone of the country . . . to service from 500 to 1,000 theatres in each network." No advertising will be able to compete with this new avenue of employment, he declared, pointing out that theatre television would attract top talent in many entertainment fields.

Commander E. F. McDonald, president of Zenith, told the press following the Skouras

address that not only 20th-Fox, but Paramount, RKO and one other major distributor whose name he could not recall have refused him productions for the Phonevision test which now is scheduled in 300 Chicago homes for September 1. He recently claimed that even without cooperation from the majors he had obtained enough films for the tests but he would not give titles.

Among the papers scheduled for presentation at the SMPTE meeting during the week were the following: Report of the 16mm and 8mm motion picture committee; "A Heavy Duty 16mm Projector," by Edwin C. Fritts of Eastman Kodak; "Armed Forces 16mm Film Program," by a speaker from the U. S. Signal Corps; "Flutter Measuring Set," by Frank P. Herrnfeld of Ansco, Hollywood; "Motion Picture Studio Use of Magnetic Recording," by Loren L. Ryder of Paramount Pictures; "The Properties and Characteristics of Color Television Systems Proposed to the FCC," by Frank H. McIntosh, consulting engineer, and "Phonevision Progress," by Col. John R. Howland.

At a meeting of the SMPTE board of governors Tuesday, Frank Carlson of the General Electric Company, and Malcolm G. Townsley, assistant chief engineer of Bell and Howell, were elected to fill vacancies resulting from the adoption of a new constitution last January.

The board further voted to hold the 68th semi-annual SMPTE convention October 16-20 at Lake Placid, N. Y.

### **Zenith to Move Transmitter**

The Federal Communications Commission last week approved the request of the Zenith Corporation to build a new transmitter and change the location of its experimental station from the outskirts of Chicago to a downtown location. The stated purpose is to get better coverage for the planned Phonevision tests. The Commission earlier had turned down a request for a power-boost for the Zenith transmitter.

## Good Films Is Answer: Rodgers

Metro-Goldwyn-Mayer will "say it with pictures," William F. Rodgers, vice-president and general sales manager, said Tuesday, announcing a lineup of 10 pictures finished and ready for trade showing.

Reporting that exhibitors all over the country had expressed optimism on the future of the business either directly to him or to his sales staff, Mr. Rodgers said:

### Concern Is in Product

"Their concern is in product, their interest is in pictures, and that has influenced our decision to throw into the market every available bit of product just as consistently and just as fast as we can.

"Our producers," Mr. Rodgers said, "have given us the kind of product the public will buy and the exhibitor can sell. We intend to make the most of it through the most aggressive pre-selling campaign we have attempted in years."

An essential factor in the bright future for the industry, Mr. Rodgers continued, is the success of COMPO which, he said, would make more secure the investments of every element of the industry.

In this connection he said that the probable future role of COMPO in setting a pattern for public relations would be an important part of the program at each of four regional sales meetings the company will hold in May and June. The meetings will be held at the Hotel Astor, New York, May 15 and 16; in Chicago May 19 and 20; in San Francisco May 26 and 27, and in Toronto June 15.

### Value of Good Films

Announcing the trade show schedule, Mr. Rodgers emphasized his point that good product was all the industry needed to dissipate the fears of the pessimists within the industry. "In saying it with pictures," he said, "we are convinced that the more information we give our exhibitor customers as far in advance as possible the better they will be able to make their plans to sell the public who time and time again have responded to the proper presentation of good product."

The schedule starts with "The Asphalt Jungle," to be tradeshown May 4. The others are: "Father of the Bride," May 9; "The Skipper Surprised His Wife," May 10; "Stars in My Crown," May 11; "Devil's Doorway," May 12; "Mystery Street," May 16; "Annie Get Your Gun," May 23; "The Happy Years," May 24; "Duchess of Idaho," June 13, and "Three Little Words," June 23.

No sales policy has been set yet for "Annie Get Your Gun," the company's major Technicolor musical, but test runs at advanced admissions will be held in eight Loew's theatres starting May 2 and 3. The



"MGM will say it with pictures," WILLIAM F. RODGERS.

tests will be in Atlanta, San Francisco, Cleveland, Dayton, Evansville, Hartford, Norwich, Conn., and St. Louis. It is hoped, Mr. Rodgers said, that the business done in these tests will justify the advanced admissions.

### Elson Weighs Academy Theatre in New York

The establishment of an "Academy Award" theatre in New York was proposed this week by Norman Elson, operator of the Embassy group of newsreel theatres. Mr. Elson told the HERALD he had contacted several industry groups on the project and found them enthusiastic.

The house he plans to use would be the Embassy Newsreel theatre on Broadway. He would spend \$50,000 to remodel it. To be called either the "Academy Awards theatre" or "The Theatre of Oscars," the house would have a new marquee topped on the corners by reproductions of the Oscar.

To enlist the cooperation of the companies, Mr. Elson has discussed his plan with Francis S. Harmon, vice-president of the Motion Picture Association of America and in charge of community and exhibitor relations. Mr. Harmon reportedly considers the idea of benefit to the industry.

### Women's Groups Honor MPAA's Marjorie Dawson

Marjorie G. Dawson, associate director of community relations for the Motion Picture Association of America, was honored last week in New York by some 300 officers and members representing 11 national women's organizations. The luncheon for Miss Dawson was sponsored by the film preview committees whose appraisals of motion pictures are distributed through "Joint Estimates of Current Motion Pictures." Other industry executives including Eric Johnston, MPAA president, and Joseph I. Breen, Production Code Administrator, joined in honoring Miss Dawson "for her fine record of service."

## Press Plan For New Arbitration

The road toward arbitration took two significant turns this week, though its general direction seemed set toward an establishment of some kind of intra-industry plan that would settle disputes without costly litigation. The developments were:

1. A reliable report that arbitration talks between exhibitors and distributors, which the Theatre Owners of America suggested should be called by the distributors, would start in about eight weeks; and

2. A proposal by William F. Rodgers, MGM's distribution vice-president, that the Council of Motion Picture Organizations, when established, undertake to set up a new system of industry arbitration.

### A. W. Smith Supports Plan

Tuesday, A. W. Smith, Jr., Twentieth Century-Fox distribution vice-president, declared himself "100 per cent in favor" of Mr. Rodgers' proposals.

The TOA has in recent weeks been receiving replies from distributors on its suggestion for the proposed meetings. Almost all the replies, which have been forwarded to Samuel Pinanski, president, have reportedly been favorable to the idea. However, no comment will be forthcoming from Mr. Pinanski until the next TOA executive committee meeting, May 15 and 16.

A major point of consideration in the whole question of arbitration is whether the arbitrators should be people from within or outside the industry. It has been pointed out that S. H. Fabian, head of the Fabian circuit, who is presently serving as arbitrator in a Bridgeport case, is a perfect example of an industry official who could do the job.

### Says Costs Hurt Operations

In New York, Mr. Rodgers made his suggestion before a luncheon meeting with trade paper editors. Although he didn't present any specific plan, Mr. Rodgers said that the heavy and costly litigation was strangling industry operations. Though the objectives of COMPO do not provide for dealing with trade practices and arbitration, he said that it was hoped the organization would eventually be so set up to bring these functions within its sphere.

Mr. Rodgers added that if and when COMPO should set up an arbitration system, it should be administered completely within the industry.

Meanwhile, Col. H. A. Cole, of Texas Allied, commenting on Mr. Rodgers' proposal, said: "Litigation is a terrific drain on the industry, but if Mr. Rodgers is talking about litigation brought about during the past 20 years—certainly during the past 10—it should be pointed out that 90 per cent of the litigation before the courts today is the result of past evils. There is nothing that Mr. Rodgers or we or arbitration can do about that."

# BARUCH VARIETY CLUBS' HUMANITARIAN WINNER

## Elder Statesman Cited as Convention Lifts New Orleans Temperature

### New Orleans Bureau

Bernard Mannes Baruch, 80-year-old "elder statesman," adviser to Presidents, philanthropist and park bench philosopher, this week joined Father Flanagan, Cordell Hull, James Byrnes, Evangeline Booth, Herbert Hoover and a long list of distinguished Americans, as recipient of the annual Humanitarian Award of Variety Clubs International.

The award was announced as more than eight hundred delegates representing the Variety Clubs throughout this and other nations gathered in New Orleans to attend the 14th annual convention which started Wednesday and was to run through Saturday. The arrival of the delegates heightened the air of super-charged gaiety normally found in this city, but the visitors also brought with them a serious attitude toward the work to be done.

### O'Donnell Refuses to Accept Renomination

The business side of the convention was highlighted by the award to Mr. Baruch, the 12th such citation to be made in as many years, and the election of a new International Chief Barker to succeed Robert J. O'Donnell, who announced at the meeting his final decision to step down from Variety's top post. The election of Mr. O'Donnell's successor was to be held Friday, but even as the delegates gathered it was clear that the race had narrowed down to Marc Wolf of Indianapolis and Jack Beresin of Philadelphia, first and second assistant international chief barkers, respectively.

Until this week, there had been some conjecture as to whether Mr. O'Donnell would really step down in keeping with a promise made last year to his partner, Karl Hoblitzelle in the Interstate Circuit of Texas. But with Mr. O'Donnell definitely out, the electioneering which had taken on a spirited tone in recent weeks, was to have a climax on Friday.

### Award to Be Presented At Saturday's Banquet

The official award to Mr. Baruch was to be made Saturday at the colorful wind-up banquet attended by all the Variety Club delegates and officials, and other important personages representing the motion picture industry at large.

[In New York, Mr. Baruch, interviewed by Motion Picture Herald, stated that he was as surprised as he was honored to receive the Variety citation. "I am pleased to think that persons, who are known for their keen

judgment, would have selected me for this singular honor," Mr. Baruch said, adding that unfortunately it would be quite impossible to be in New Orleans to accept the award in person.]

The silver plaque and scroll representative of the honor was to be accepted by Mr. O'Donnell on behalf of Mr. Baruch at the Humanitarian Award Dinner. The award is bestowed annually on the person "whose deeds in the interest of humanitarian welfare are outstanding among the world's citizenry," selected by a committee of newspaper editors, educators and radio executives from across the country.

### Variety Citation Points Up Mr. Baruch's Accomplishments

The citation, accompanying the Humanitarian Award to Mr. Baruch, read:

"Whereas, in past years, Variety Clubs International have taken recognition of unusual and unselfish service rendered to and in behalf of world wide humanity, and,

"Whereas, it is our desire to encourage in every way these altruistic endeavours and,

"Whereas, the Humanitarian Award Committee of Variety Club International consisting of newspaper and magazine publishers and editors, radio commentators and others well informed in world affairs, has by individual and secret ballot selected to be the recipient of the Humanitarian Award for the year 1949 the Honorable Bernard Mannes Baruch who, throughout his life has been a most faithful and devoted servant of his country, and,

"Whereas, he has given of his time and counsel and means, looking toward the betterment of humanity throughout the world, without thought of geographical boundaries, race, creed or color, and,

"Whereas, he has carried the gospel of



BERNARD M. BARUCH



WELCOME, to Variety Clubs International chief barker, Robert J. O'Donnell, right, as he arrived in New Orleans for the organization's 14th annual convention, this week. The welcomers are Gaston Dureau and Maurice Barr of the Paramount-Saenger theatre.

universal brotherhood to all corners of the world, it is hereby,

"Resolved, that a silver plaque and this citation shall be presented as an expression of appreciation of all that he has done for others and be it further

"Resolved, that the Variety Clubs International shall be forever grateful to him for his noble endeavours in behalf of humanity the world over."

### Settlement Is Reached In Hammond Trust Suit

A trust suit filed in October, 1948, on behalf of the Ace theatre at Hammond, Ind., has been settled out of court. The theatre, which sought improved clearances, listed 14 companies as defendants. Peter Poulos operates the 500-seat house. The suit sought an end of clearances held by the Paramount and Parthenon, Great States circuit first run houses; Warner Orpheum, a second run theatre, and the Calumet, an independent third run house. The Ace, a fourth run, has improved its clearance from 49 days to 28 days after first run, with the stipulation that clearance cannot exceed 35 days.

### Offers New Title Process

The Detroit Typesetting Company is marketing a new process for film titling, both slide and motion picture, which prints the title on both sides of an acetate base cell. Since no heat is used in the process, the cell base lies flat and handles easily without buckling or wrinkling, giving a sharp, ghost-free title. The company offers about 2,000 sizes and styles of type faces.

# RFC Loans Are Urged By Johnson

Senator Edwin Johnson, the Colorado Democrat, turned his attention toward the industry again this week. He called upon the Reconstruction Finance Corporation to make loans to independent producers providing the films get Production Code approval and do not employ artists who are "notorious violators of good morals."

Senator Johnson Wednesday introduced and then withdrew a bill to amend the anti-trust laws to allow an intra-industry agreement to ban any film starring persons "convicted of any crime involving moral turpitude." The Senator said the filing of the bill was accidental and that he wanted to rework it, but there was speculation in Washington that he had made the "mistake" on purpose to test reaction.

Using as an example the efforts of Sam Bischoff, independent producer, to get an RFC loan, Senator Johnson said that such a contract should insist that the films produced do not contribute to juvenile delinquency and "will afford some protection to American youth."

At the same time he told reporters he was still working on a "couple of bills" to substitute for the drastic licensing measure already introduced, and the new measure will be ready for the Senate Commerce Committee May 15. He said he hadn't heard from Judge Stephen Jackson, committee consultant, since the latter arrived in Hollywood. "I only know about Jackson what I read in the papers," he said.

In Hollywood last Thursday the Motion Picture Industry Council voted to take under consideration Judge Jackson's suggestions for meetings with organization officials, but at the same time the MPIC issued a statement pointing out this action "provided nothing to indicate any change in the general attitude of disapproval noted throughout Hollywood toward the circumstances attending Jackson's advent." The Council also rejected any plan "to affix Federal licenses on performers or films."

Last week Senator Alexander Wiley, a Wisconsin Republican, called on Senator Johnson's Commerce Committee to cancel its proposed hearings on Hollywood morals and give the motion picture industry "the opportunity to work out on a voluntary basis its own solutions to this problem." Senator Wiley, who vigorously attacked the bill when it was first introduced, placed in the *Congressional Record* a memo opposing the bill and a legal analysis which "demonstrates that the bill violates the First, Fifth and Sixth Amendments to the Constitution."

In an answer Tuesday to Senator Wiley, Senator Johnson said it would be the "primary objective" of his committee to give Hollywood an opportunity to work out its own solution on a voluntary basis.

## RKO Meeting Is Set For Paris May 3-6

The RKO European convention will be held this year in Paris May 3 to 6. Attending will be Phil Reisman, foreign distribution vice-president, and among the guests expected are Samuel Goldwyn, Sol Lesser, Roy Disney, and RKO field executives in

## Tobey Backs Phonevision

Washington Bureau

Senator Charles W. Tobey of New Hampshire, ranking Republican member of the Interstate Commerce Committee, this week called for an investigation by the Federal Communications Commission of the stand taken by the motion picture producers on Phonevision.

In a letter to Wayne Coy, FCC chairman, the Senator suggested that the FCC head inquire "whether they (the producers) will rent their product for this Phonevision test on the same terms that they rent their pictures to other theatres."

"The commission should know," Senator Tobey wrote, "whether another monopolistic conspiracy with respect to the use of motion pictures is being hatched by persons seeking licenses of the public airways. A refusal by motion picture producers to deal with Zenith for purposes of its duly authorized experiment would be a significant factor for the commission to consider."

At this week's first FCC hearings to determine whether companies found guilty of violating the anti-trust laws should be granted television station licenses, Frieda Hennock, FCC member, tried to pin down John P. Southmayd, the representative for Warners, on company policy, but Mr. Southmayd said the companies had no definite policies.

## Howard Hughes to Choose Stock by May 8 Next

Ned E. Depinet, RKO president, said this week that Howard Hughes "is required by May 8, 1950 either to dispose of his holdings of stock of the new picture company or the new theatre company (as he may elect) or to deposit with a trustee designated by the court all of his shares of stock of one of such companies." The trust will be ended when Mr. Hughes sells his holdings in either company. The court last week gave RKO permission to advance its divorce deadline to January 1, 1951.

## Delay Johnson-Mayer Talk

Previous engagements of Louis B. Mayer, Loew's vice-president, prevented him from going to Washington Tuesday to debate with Senator Edwin Johnson, Colorado Democrat, the Senator's proposed investigation of Hollywood morals at the National Press Club. The luncheon has been postponed in the hope that Mr. Mayer can make it at some later date.

## U. A. to Shift Sales Policy

United Artists is planning a revision in its sales policies "toward an increase in the number of competitive bidding situations," it was announced this week. The new sales plan will be dealt with at three regional meetings in Hollywood, Chicago and Dallas.

A meeting of eastern branch managers was held in New York last weekend and extended discussions were held on the problems of growing litigation and the "successful results obtained from the tests of competitive bidding."

Paul N. Lazarus, Jr., executive assistant to Gradwell L. Sears, president, was to leave this week for Los Angeles, where he was scheduled to conduct a meeting with western branch managers. He will be in Chicago May 1 to conduct a similar meeting with mid-western branch managers. Fred Jack, western and southern general sales manager, will hold a meeting April 29 in Dallas for the southern managers.

In Canada, meanwhile, a major realignment of UA's branch manager personnel has taken place. George Heiber has been named manager of the Toronto exchange, moving up from Montreal where he held a similar post, and replacing Douglas Rosen, who has resigned to join International Film Distributors. Sam Kunitzky will move up from the St. John, N. B., exchange to take over Mr. Heiber's post. The St. John office has been placed under Lou Michaelson, who left Universal there to join UA.

## 20th-Fox, Warners Given Circuit Split Extension

Twentieth Century-Fox and Warner Bros. have been given additional time to dissolve their partnerships in certain theatre holdings. Warners last week received from the Statutory Court in New York another 20 days—until May 11—to break up its partnership in the Atlantic Theatres, a 15-theatre New Jersey circuit. The MacArthur theatre in Washington is the only remaining property that must be divided from its present partners. This Warners will do May 6 when it gives up its interest in the house. The Government has also agreed to give 20th-Fox another 60 days from the April 20 deadline to split with its partners in the operation of the Theatre Holding and West Coast Wilmington companies, in Los Angeles, operating four theatres, and the Muscatine at Muscatine, Ia.

## Warner Theatre Details Set with Government

Warner Brothers has reached an agreement with the Department of Justice on the number of theatres which it may retain and which it must dispose of under the terms of its consent decree settlement of the Government anti-trust suit, it was disclosed this week. The understanding with the Justice Department reportedly concludes all phases of negotiations there.

## Advises TV On a Code

A worried television industry, its growth paced with sharp criticism of its humor and crime programs and already feeling the grasp of attempted censorship, last week heard from the motion picture industry about the system designed to prevent censorship, the Production Code. At an American Television Society luncheon meeting in New York last week, Joseph I. Breen, Production Code Administrator, outlined the Code, its origin and development, its function, and its success in preventing "the great curse" of costly state censorship.

The Code's essence, he indicated, is prevention of pictures which would incite censorship. Its work is now 90 per cent examination of books, plays and scripts. It also is a reasonable document, he asserted, and has not prevented freedom of expression. This is ascertainable by scrutiny of films which have won world acclaim, he declared.

"Twenty years' experience has given us license to discuss whether it has worked," he said. "It has worked. It allows for the widest possible variety of entertainment, as may be seen from subjects films present. Except for restricted areas like sex perversion, we do not care what producers make. We want good taste and things called by their right name."

"Take it from me," he told the television and radio executives, "if we in the picture industry learned one thing, it is this, that people are fair-minded, liberal, broad, but they don't want indecency."

## Fox Dates 9 Releases

Twentieth Century-Fox this week announced the list of nine films scheduled for release during May, June, July and August. The lineup, according to A. W. Smith, Jr., distribution vice-president, is designed to support the "Movies Are Better Than Ever" showmanship campaign.

The next month will see the release of "The Big Lift," starring Montgomery Clift and Paul Douglas, which had its world premiere this week. Also scheduled for May is "A Ticket to Tomahawk," a Technicolor comedy with Dan Dailey and Anne Baxter, which "has received 825 mass saturation showings in the west."

For June, the company has set "Night and the City" with Richard Widmark and Gene Tierney, and "Love That Brute," starring Paul Douglas. In July, the releases will be "The Gunfighter," starring Gregory Peck, and "Where the Sidewalk Ends," with Dana Andrews and Gene Tierney.

Three pictures will be released in August: "The Black Rose," starring Tyrone Power and Orson Welles; "Stella," a comedy co-starring Ann Sheridan and Victor Mature, and "The Cariboo Trail," with Randolph Scott, a Nat Holt production.

## NAME YOUR OWN PRICE FOR "INCIDENT" SAYS MONOGRAM

Ever hear of a company letting exhibitors set their own flat price on a picture or giving it away for nothing if it doesn't please the customers?



Maurice Goldstein

Chances are you haven't, but that's exactly the kind of deal Monogram Pictures is offering theatre men throughout the country for its 1948 release, "Incident."

As Maurice Goldstein, Monogram vice-president and general sales manager, told the *HERALD* this week: "We believe exhibitors are inherently fair and honest. Reaction to our offer has been most gratifying and encouraging. So far we haven't had a single booking for which we haven't received a check."

The Monogram offer came about because, as Mr. Goldstein puts it, "the trade just overlooked this picture we had."

"We weren't quite able to figure out what did it," Mr. Goldstein reflected in his office this week. "Maybe it was the title which doesn't really mean anything. And then again it may have been the combination of title and unknown cast that did it. Anyhow, we just didn't seem to get any bookings." At that point, about a year after

original release, he decided to do something radical about "Incident."

He sent out letters to the 32 Monogram branch managers, informing them that "Incident" had had only 3,100 bookings despite excellent trade press reviews and observing that it is "inconceivable that our liquidation is so far off of what it should be." He then outlined his idea of offering the picture to every exhibitor without any prior agreement as to price and for nothing if he was not satisfied.

Letters went out, some with a postcard attached for the exhibitor to indicate whether or not he would book the film. Salesmen and bookers followed with personal contacts. Today Mr. Goldstein is able to say, with a degree of pride, that the picture "will wind up with the liquidation which we had a right to expect."

Exhibitor reaction to this most unusual offer, he reports, at first was one of disbelief with many frankly posing the "where's the catch" question. When it was made clear that Monogram's only purpose in the scheme was to get a fair play-off, they cooperated. Several exhibitor organizations urged members to accept the offer.

Having met with such success in the case of "Incident," will Monogram do a repeat? "Yes," says Mr. Goldstein. "Under similar circumstances I suppose we wouldn't hesitate to do it again." But he adds as an afterthought: "I'm sure it won't ever become necessary."

## Columbia Officials Set For Two Conventions

The first of two Columbia national sales conventions will open May 1 in Chicago with Abe Montague, general sales manager, as chairman, and attended by home office executives, top sales personnel and department heads. The meeting will last four days, and will be attended by representatives from 17 of the company's 31 exchanges. Following the Chicago meeting, a second convention will be held at Atlantic City May 15-18, to include the other exchanges.

## Houston Premiere Planned For "Eagle and the Hawk"

Paramount "will pull out all the stops in a joint sales and ad-press-exploitation campaign" for the Pine-Thomas film, "The Eagle and the Hawk," in Technicolor, which will have its world premiere at the Metropolitan theatre in Houston May 3.

## Mike Simons to Conduct Forum in Showmanship

A forum in showmanship, called "Showmanship in 1950 Working Clothes," will be conducted by Mike Simons, assistant to H. M. Richey, MGM's exhibitor relations director, at the 31st annual convention of the

Independent Theatre Owners of Arkansas. The convention will be held at Little Rock May 3. The forum was planned at the request of Sam Kirby, president.

## Lawson and Trumbo Seek Supreme Court Rehearing

John Howard Lawson and Dalton Trumbo, Hollywood screen writers, filed rehearing petitions with the Supreme Court in Washington Monday, asking the court to reconsider its April 10 refusal to review a Circuit Court decision upholding their contempt of Congress convictions.

Meanwhile, the Court of Appeals in Washington stayed its mandate to the District Court until the high court has acted on the petition. The effect of this action is to delay the time when the two writers would have to start their one-year jail sentence, should the court not change its mind.

## "Birth of a Nation" Run Set for 35th Anniversary

The 35th anniversary of D. W. Griffith's film class, "Birth of a Nation," will be marked with an engagement starting May 5 at the Marcal theatre in Hollywood. The film had its world premiere in the Clunes Auditorium in 1915. Fred Kelsey, of the Griffith organization, is committee chairman.

# Open letter from 2 famous stars



Gentlemen of the Trade Press:

Thanks for all those nice things you're saying about our first picture together.

When it's released in May, it's our hope that this exciting story which was such a fascinating challenge to us, will bring our exhibitor friends the extraordinary boxoffice returns you experts predict for

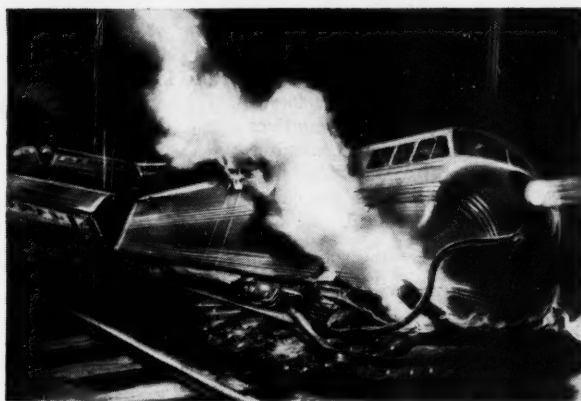
## No Man of Her Own

*Barbara Stanwyck*  
*John Lund*

BARBARA STANWYCK and JOHN LUND in "NO MAN OF HER OWN" with Jane Cowl • Phyllis Thaxter • Lyle Bettger • Henry O'Neill • A Mitchell Leisen Production • Produced by Richard Maibaum • Directed by Mitchell Leisen • Screenplay by Sally Benson and Catherine Turney • Based on a Novel by William Irish

# ars with postscript from Paramount

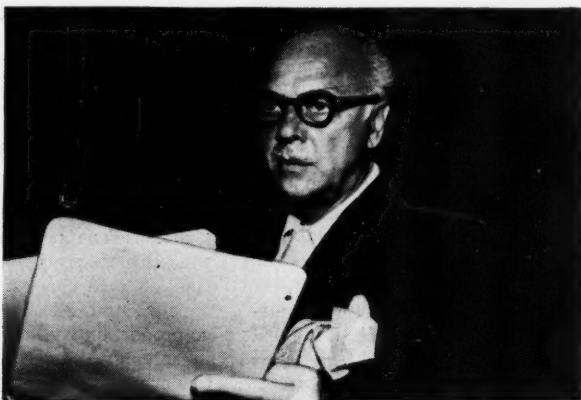
UNE THESE SELLING ELEMENTS FROM THE TRADE ANALYSES OF ITS BOXOFFICE VALUES!



**Train Disaster Thrill** one of highlights that inspired Exhibitor Charles Goldfine in *The Independent* to write: "This has what it takes!"



**Salute to Stanwyck!** "Her first sympathetic role in years puts her squarely in line for Academy Award nomination," enthuses *Film Bulletin* reviewer.



**"Leisen's Direction Masterful"** writes *Showmen's Trade Review*. Showmen who play it will rate it his finest woman's picture since "Hold Back The Dawn."



**"Jane Cowl Is A Standout"** reports *Boxoffice* on the screen debut of famous stage star. *Film Bulletin* adds she deserves an "Oscar" with Stanwyck.



**"Bettger's Film Debut** creates strong impression" writes *Daily Variety* about Paramount's new star personality sharing male honors with popular John Lund.



**"Shock Scenes Have Enormous Impact"** states *Hollywood Reporter*. Here's the exciting moment an innocent man incriminates himself in murder.

DeMille's "Samson and Delilah," Wyler's "The Heiress," Capra's "Riding High," Wallis' "Paid in Full" — plus "Dear Wife" and "Captain Carey, U. S. A." — currently proving that "If It's A Paramount Picture, It's The Best Show In Town!"

# British Push Fight for Cut In Taxation

by PETER BURNUP  
in London

Dismayed by Sir Stafford Cripps' brush-off of their entertainment tax pleas, theatre men are renewing their campaign for a tax cut with added vigour.

Immediately following the Budget disclosure, the entertainment tax committee of the Cinematograph Exhibitors' Association decided on two immediate moves.

1. Sir Stafford is being asked to receive a deputation which would urge that concessions be granted exhibitors at a later stage in the Finance Bill debate.

2. That arrangements be made for an amendment to the Chancellor's proposals to be moved at the committee stage of the debate.

Exhibitors recall that at the same stage in the budget proceedings last year they wrung from Sir Stafford the concession of a slight adjustment in the lower rungs of the tax scale. They are buoyed up, too, by their suspicions that the Cabinet itself was by no means unanimously behind Sir Stafford in his austere turn-down of the film trade's case; certainly that a large block of Socialist back-benchers were disposed to accord some relief.

This bureau's own canvassing of Parliamentary feeling supports that view. Two Government ministers admitted they were sympathetically disposed, as were a number of private M.P.s.

In the Government's White Paper on national income, released immediately after the budget speech, it is revealed that Britain paid £105,000,000 into the motion picture till in 1949 compared with £112,000,000 the year before. Sir Stafford estimated that entertainment tax from all sources would yield £46,000,000 in 1950-51 against his 1949-50 estimate of £45,000,000. The Treasury no longer issues separate figures covering the film tax.

Showmen protest the Cripps' argument is illogical. Their whole case for remission is based on the demand that films should be treated on a similar footing to stage plays, football games and circuses.

CEA leaders belatedly acknowledge they made a tactical mistake in going forward with producers in this matter. The feeling at this moment is against any more subsidising of British production out of public money.

## CEA to Video Parley

The Cinematograph Exhibitors Association has accepted an invitation to send representatives to an international assembly to "discuss the problem of television and its consequences on cinematograph exhibition." The assembly, sponsored by the Belgium Cinematograph Association, takes place in Paris May 9, 10 and 11.

## Showmanship Drive Is Pressed in Britain

London Bureau

Pinpointed by the setback on the admissions tax cut, the Spyros Skouras "Back to the Movies" crusade takes on new urgency. Showmen realize that it is up to them to go out after the Missing Millions. The debate on the Charles Einfeld proposition at last week's otherwise downcast CEA General Council came like an invigorating east wind. The council unanimously endorsed the proposals instructing its representatives on the joint CEA-KRS standing committee to press the matter at its May 4 session. Proposals for a theatre levy on a per capita basis are already being discussed.

## Allied Fights Percentages

Allied States Association took a practical step in their anti-percentage selling campaign this week, conferring with A. W. Smith, Jr., and A. W. Schwalberg, distribution chiefs of Twentieth Century-Fox and Paramount, respectively. Appearing in New York to confer with the major companies were Col. H. A. Cole of Texas Allied and chairman of the national body's rental committee, with Wilbur Snaper, Sidney Samuelson, Charles Niles and Irving Dollinger. Other conferences were to be held this week with Columbia, MGM, RKO, United Artists, Warner Bros., and Universal.

Col. Cole said following his meetings with 20th-Fox and Paramount that percentage pictures were "a killer of showmanship." He said that his group would try to persuade the major distributors to stop "must" percentage selling in favor of flat rentals for about 8,000 theatres in the U. S., some 5,000 of which, according to Col. Cole, are in the Allied orbit.

The Allied committee, said Col. Cole, would also try to change the distributors' attitude "toward this abortion called bidding." If bidding must be used, he stated, it should be "applied in a commonsense and equitable manner."

The results of the meetings will be withheld until a report is made to the Allied board.

## Air Force Officers Attend "The Big Lift" Showing

Important civilian and military notables headed by Gen. George Marshall and Mrs. Marshall attended the showing Tuesday of 20th Century-Fox's "The Big Lift" at Southern Pines, N. C. Also invited were Gen. Hoyt S. Vandenberg, Air Force chief of staff; Lt. Gen. Laurie Norstad, Air Force deputy chief of staff for operations, and Maj. Gen. William H. Turner, who headed the Berlin Airlift. Pat Taylor, Lieutenant Governor of North Carolina, and 11 mayors were on hand. "The Big Lift" had its New York premiere at the Rivoli Wednesday.

## More Money For British Producers

London Bureau

Speaking before the annual conference of the left-wing Cinematograph and Allied Technicians, Harold Wilson, president of the British Board of Trade, last week announced the Government's intention of providing another £1,000,000 (\$2,800,000) for its Film Finance Corporation.

Defending the activities of the corporation, Mr. Wilson claimed that, had the Government not intervened, a crisis "far exceeding" the present one would have afflicted production. At the same time he admitted the ineffectiveness of the quota, declaring it was "not possible" to solve the industry's ills by such a device. The actual problem is much more deeply rooted, he observed.

[Announcement was made in New York and London this week that May 15 has been set as the date for remittance agreement negotiations between Eric Johnston, president of the Motion Picture Association of America; Ellis Arnall, president of the Society of Independent Motion Picture Producers, and Mr. Wilson. Other industry leaders may go to London, with James Mulvey, president of Goldwyn Productions, planning to attend.]

Mr. Wilson praised the American companies whose productions in Britain, he said, had provided employment for British technicians. At the same time he declared that co-production had an important part to play in solving Anglo-U.S. film problems, particularly since they "provide an American outlet for films made in this country."

The Board of Trade president threatened that the present quota law would be more strictly enforced, adding the significant admission that his previous quota was a mistake. "Unless the quota is related to the number of films available there is the danger that the quota may defeat its own purpose by causing the production of volume films of indifferent quality," he said.

He also made vague though disturbing threats that the Socialist Government might possibly dictate the form future production must take and might reorganize the industry's whole setup. Stressing the need for "planned production" he declared that "more must be done to promote films by the formation of new groups linking artist talent with business ability."

## Wilcox Quits BFPA

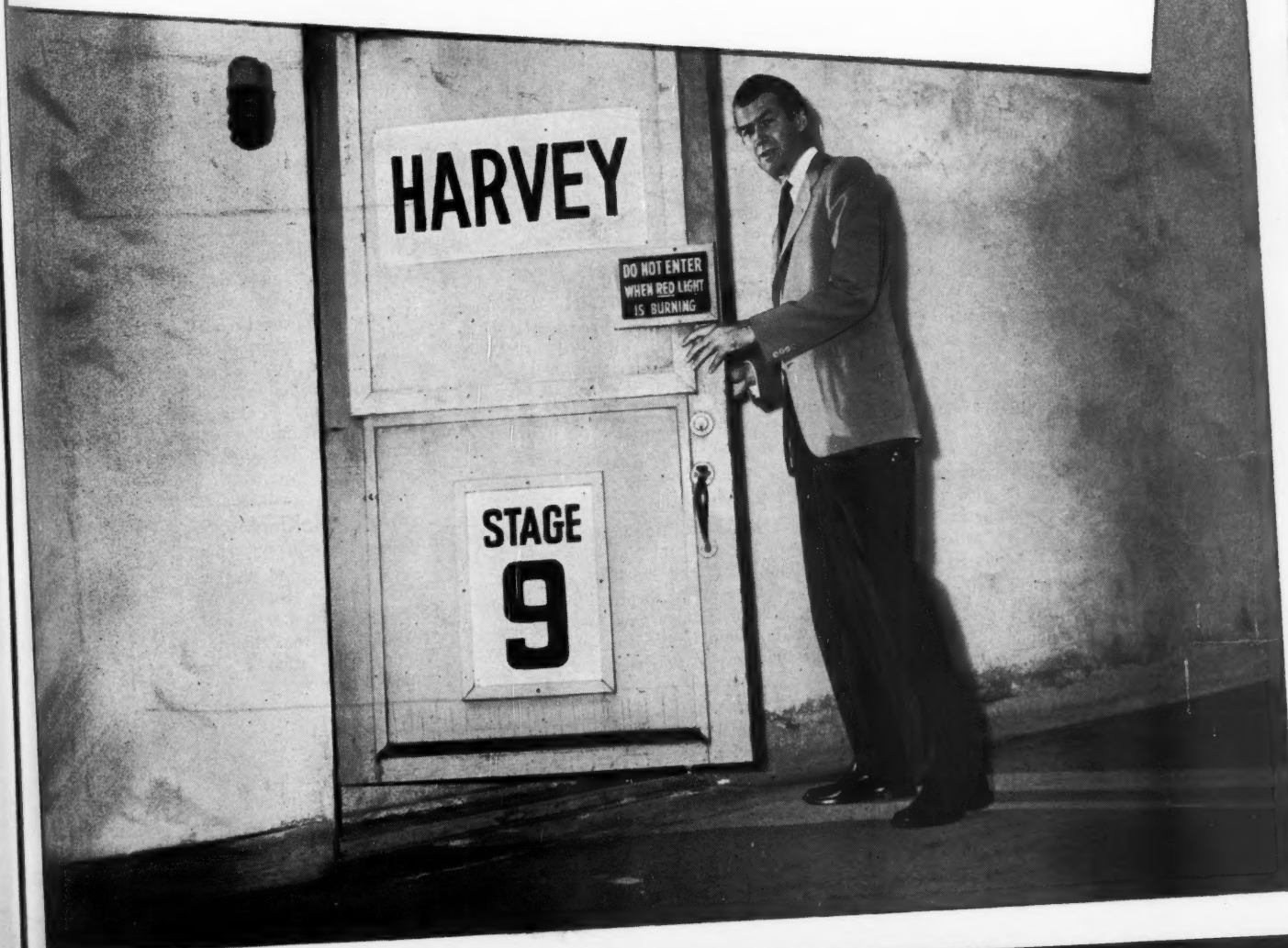
Herbert Wilcox has announced the withdrawal of his Imperadio Pictures, Ltd., from membership in the British Film Producers' Association. The future of the Association has been the subject of many rumors in trade circles, with the suggestion widely made that the Association has outlived its usefulness.

UNIVERSAL-INTERNATIONAL PICTURES  
UNIVERSAL CITY, CALIFORNIA  
Inter-Office Communication

TO: ALL DEPARTMENTS  
FROM: OPERATIONS DESK  
SUBJECT: "HARVEY" - PROD. #1636

PRINCIPAL PHOTOGRAPHY ON  
"HARVEY"  
HAS STARTED AT THE STUDIO  
ON STAGE #9

Casting Call: JAMES STEWART  
Director: HENRY KOSTER



## Censor Case Is Argued

Washington Bureau

Holding that "the right to show a motion picture is merely a privilege" and that only exhibitors and not the producers and distributors could challenge the constitutionality of local censorship, the boards of censors of the city of Memphis and Shelby County this week urged the Supreme Court to uphold the ruling of the Tennessee Supreme Court in the "Curley" case.

United Artists and Hal Roach, the producer, first took the case to court when the Memphis board, headed by Lloyd Binford, banned the film on the ground that it showed white and colored children playing together. The Tennessee tribunal ruled that the distributor and producer had no standing to challenge the board. The case was then taken to the Supreme Court. There appears a strong possibility, however, that the justices will by-pass the broad issue.

In filing their answer, the two boards held that censorship was constitutional. They argued that no act of censorship had really taken place and that the boards had merely advised the film companies of disapproval.

In the issue of *Collier's Magazine* out this week, associate editor Lester Velie writes about film censorship in America, giving a vivid picture of Mr. Binford and his arbitrary method of enforcing censorship. He points out, however, that Mr. Binford's board represents the exception rather than the rule in its unpredictable moves.

### Legion of Decency Approves Six of 14 New Pictures

The National Legion of Decency this week approved six of 14 new films reviewed. Of the six that were passed, four—"The Golden Twenties," "Kill the Umpire," "Sierra" and "West of the Brazos"—were placed in Class A-I, morally unobjectionable for general patronage, and two—"Baron of Arizona" and "Customs Agent"—were placed in Class A-2, morally unobjectionable for adults. The following films were placed in Class B, morally objectionable in part for all: "Asphalt Jungle," because of "suggestive dancing and costuming; low moral tone"; "The Capture" because of a "suggestive sequence"; "The Perfect Woman," because of "suggestive dialogue and sequences"; "Return of the Eagle" (Italian) because "dueling is sympathetically portrayed; a sequence offensive to religion"; "The Torch," because it "tends to condone immoral actions"; "Without Pity," because of the "low moral tone; (it) tends to condone immoral actions; (and) suicide in plot solution." In Class C, condemned, were "A Royal Affair" (French) because it "condones and glorifies illicit actions," and "Scandals of Clochemerle" (French) because: "This picture is judged to be grossly offensive to religion and religious characters; it contains material unsuitable for entertainment in motion pictures and presents indecent and immoral sequences."

## Harry H. Goldstein Dies; Was Paramount Manager

Harry H. Goldstein, 53, Paramount's mid-east division manager, died suddenly April 21 in his office in Cleveland, O., after a heart attack. Mr. Goldstein joined the Paramount organization 29 years ago as a salesman. He was later promoted to branch manager in Albany, and subsequently was named head of the Pittsburgh exchange. His next post was that of district manager for the Cleveland territory. This position he held until last year, when he was made mid-eastern division manager. At one time he was chief barker of the Pittsburgh Variety Club. His widow, three brothers and three sisters survive.

## Archbishop McNicholas, Of Legion of Decency

The Most Rev. John T. McNicholas, O.P., Archbishop of the Roman Catholic diocese of Cincinnati, died April 22 in that city. Archbishop McNicholas, as chairman of the Catholic Bishops Committee on Motion Pictures, was active in the establishment of the Legion of Decency in 1934. Since World War II he had devoted much time to helping Jewish refugees and displaced persons and had been frequently cited by Jewish organizations for his endeavors in this cause.

## Dewey Wrigley, Paramount Cameraman, Was 51

Dewey Wrigley, 51, a veteran cameraman with Paramount, died suddenly April 23 at his home on the coast as he was preparing to leave for Tokyo on assignment for another studio. A cameraman for 30 years, he was associated with Cecil B. DeMille in the early 20's and had been with Paramount's transparency department since 1932. His widow, a son and two daughters survive.

## Charles A. Kirby, an Executive of Universal

Charles A. Kirby, vice-president and secretary of Universal International Films, Inc., the foreign distributors of Universal product, died suddenly April 24 at his home in Forest Hills, N. Y. Mr. Kirby was associated with Universal since 1921. His widow, a daughter, and two brothers survive.

## James L. McKinney

James Lanehart McKinney, Sr., 58, co-owner of the Ost and Navaway theatres in Houston, Tex., died April 18 at his home there. Active in the theatre business for 35 years, Mr. McKinney was formerly associated with Columbia Pictures. He is survived by his widow and two sons.

## Oscar Hild

Oscar F. Hild, 49, president of the Cincinnati Musicians Union Local 1, AFL, died in Cincinnati Tuesday at Holmes Hospital. Death followed a paralytic stroke suffered a few days earlier. Mr. Hild is survived by his widow, one daughter and two sons.

## Back Shorts, White Urges

Jules White, Columbia short subjects chief, came to New York last week for home office conferences, and voiced a complaint to the trade press. He had been touring the country, and everywhere he found the slogan, "Also Selected Short Subjects."



Jules White

This, said Mr. White, had become a bad habit, and was doing the short subject an injustice. He asked the exhibitor to get back of short subjects; to name them on programs

and in newspaper advertising and to call upon the companies for advertising aid.

"Believe me," he said at the home office Tuesday, "there is great box office value in short subjects. You can realize that when looking at the nominations for Academy Awards. The exhibitor is passing up added dollars. He should tell people whether he has a Disney or a Pete Smith or a Three Stooges.

"They should realize as much care is spent in preparing scripts and then in shooting, and even comparatively on an expense basis, in making shorts as in making features. We even have good names in shorts, with real fan popularity, and they get as much money as stars in B pictures."

Mr. White, who makes 26 shorts yearly and is chairman of the Academy of Motion Picture Arts and Sciences shorts board, returned to Hollywood this week.

## Charles V. Hinkle

Charles V. Hinkle, 84, an auditor for the late Thomas A. Edison and later associated with the Independent Motion Picture Producing Company in the early days of the industry, died April 22 at the Ocean View Sanitarium at Santa Monica, Cal., after a long illness. Mr. Hinkle was also associated with Mark Dittenfass and P. A. Powers when Universal Pictures Corporation was first formed.

## James L. McKinney, Sr.

James Lanehart McKinney, Sr., co-owner of the OST and Navaway theatres, died at his home in Houston April 18. He was 58. Active in the theatre business for 35 years, most of that time in Dallas, Mr. McKinney was formerly associated with Columbia Pictures.

## E. B. Price

E. B. Price, 55, Warner branch manager in Jacksonville, Fla., died of a stroke there April 18. He joined Warners as a salesman in Atlanta in 1947, and was promoted to city sales manager of that office. Later he was promoted to the Jacksonville branch.

# THE PICTURE WITH THAT **Extra Exploitation SOCK!**

NEWSPAPERS TIED IN WITH THE  
NATIONAL GOLDEN GLOVES TOURNAMENT  
BLANKET THE COUNTRY! . . .  
There's one in your territory!

No picture in years has had as much guaranteed  
local newspaper co-operation as . . .

## THE GOLDEN GLOVES STORY



Excitement at  
World Premiere,  
Oriental Theatre, Chicago



Central National Pictures presents

## JAMES DUNN <sup>in</sup> THE GOLDEN GLOVES STORY

A CARL KRUEGER PRODUCTION with ARCH WARD • KEVIN O'MORRISON • KAY WESTFALL • TONY ZALE  
and Introducing DEWEY MARTIN and GREGG SHERWOOD • Screenplay by John Ansen and Felix Feist • Based on a story by D. D.  
Beauchamp and William F. Sellers • Associate Producer SHERMAN A. HARRIS • Produced by CARL KRUEGER • Directed by FELIX FEIST

An EAGLE LION FILMS Release

# March Tax Revenue at \$32,910,332

Washington Bureau

General admission tax collections for March, reflecting box office business for February, totaled \$32,910,332, the Bureau of Internal Revenue announced this week. The March collections were up considerably over the previous two months. In January \$27,909,723 was collected, and in February the collections totaled only \$21,421,143.

Collections for the December through March months totaled \$115,765,148 this year against \$125,317,388 in the same four months a year earlier. Theatre men have contended that the situation is even worse than these tax figures indicate since there are more theatres, costs are higher, and other spectators sports may be boosting attendance so sharply that even greater declines in theatre-going are concealed.

The general admission figures include collections from admissions to concerts, legitimate theatres, sports events and other spectator entertainment. They do not include roof garden and cabaret taxes and taxes on various overcharges, leases and broker fees. The total admission tax collections for March, including all the above categories, amounted to \$36,667,317.

## Nixon Reduces Prices

An "early bird" evening price was instituted at Paramount's Nixon theatre in Philadelphia last week by Harry Botwick, Paramount Theatres head in that area. The price was reduced from 55 cents to 47 cents between the hours of 6:30 and 7:30 P.M. to increase patronage during the usually dull period.

## MacLevy Opens New Field for Motion Picture Personnel



MONTY MACLEVY

Monty MacLevy, former manager and advertising head of Fox Theatres and Frisch & Rinzler some 15 years back, this week made an important announcement to the press.

Mr. MacLevy announced his entrance into the Dance Studio business. He has already established 6 Studios in the metropolitan area of New York, where he expects to open 30 more, and he plans additional franchised studios throughout the country.

Fifteen years ago, Mr. MacLevy left the theatre field to enter the figure building and body conditioning business, and is today the world's largest operator of Slenderizing Salons for women, operating Salons under direct ownership and franchise from coast to coast.

MacLevy has been recognized as leading the field in the design and manufacture of what is now conceded to be the world's foremost exercising and reducing equipment. The MacLevy organization operates its own manufacturing plant for the production of this equipment in Long Island City, N. Y.

*Congressional study of revisions in the Federal admission tax law is still in the first of many stages. A repeal measure still has a long hard pull in front of it. Aid its progress and eventual passage by continued anti-tax activity.*

## Goldenson Sees Gains

Motion pictures are improving, theatre income is on a healthy level and television is proving to be an effective ally of the industry, Leonard Goldenson, president of United Paramount Theatres, told the New York Society of Security Analysts this week.

Speaking before some 300 members of the Society, Mr. Goldenson painted an encouraging picture of current industry operation and prospects for a sound future. Of United Paramount, which, with its properties in 40 states, to a large extent reflects the state of the entire business, Mr. Goldenson said it was "reasonable" to assume that the company's entire indebtedness of \$27,500,000 should be completely paid off in five years.

Mr. Goldenson re-stated his belief that television represents far less of a threat to the industry than some believe. Business has fallen off in some of the big television centers, he said, but the drop has been no more severe than in non-TV areas, and has been attributable to general economic conditions. The use of trailers on the air already has proved itself beyond question in Detroit and New Haven, Mr. Goldenson declared.

Regarding the possible use of features on television, the circuit head said production costs were such that only theatres could provide the necessary returns.

## COMPO to Be Launched at May 8 Meet

Within two weeks, on May 8 in Chicago, the Council of Motion Picture Organizations will be launched, and this week members of the new industry-wide organization were making plans to send representatives or their alternates to the meeting, called by Ned E. Depinet, provisional chairman.

From all parts of the industry came new voices of optimism for the future of the organization whose main function will be to improve and strengthen industry relations. Two of the more significant statements to this effect came from William F. Rodgers, MGM's distribution vice-president, and the Motion Picture Industry Council in Hollywood.

Mr. Rodgers, addressing a New York luncheon meeting this week of trade paper editors, stated that he had high hopes for COMPO, and added that this was a historic opportunity for the industry, as a whole, to improve the dealings between its various factions. "The need for COMPO is too great for it to fail," he said. The MPIC stated that the Chicago meeting "should represent one of the most significant and constructive developments in the entire history of the motion picture industry." The Council, which met last Wednesday, said it was particularly pleased with the fact that all component organizations had ratified their membership.

In Washington, Allied States Association announced it would have four representatives at the Chicago meeting. Trueman Rembusch and Nathan Yamins, will be the delegate and alternate, respectively, with Abram F. Myers, general counsel, also present, to report on the tax repeal situation.

## Skouras Pledges Aid in Attack on Communists

Spyros P. Skouras, president of Twentieth Century-Fox, last week sent a congratulatory wire to Harry S. Truman after the President told the Society of Newspaper Editors that "A great campaign of truth" is needed to combat communists' "deceit, distortion and lies." Mr. Skouras wired:

"Many Americans will applaud, as I do, your speech to the Society of Newspaper Editors proclaiming 'A great campaign of truth' by the western nations to combat communists' 'deceit, distortion and lies'. Since you summoned private as well as government United States forces to meet this challenge in the battle for men's minds, please permit me, as a member of the motion picture industry, to remind you of the consistent world-wide effect of motion pictures over a long period of time and to assure you of the continued and accelerated co-operation of Twentieth Century-Fox and all of its resources throughout the world, in the program you have directed Secretary Acheson to carry out."

When interviewed and asked the reason for his success, Mr. MacLevy stated that his motion picture management and public relations experience was the one most vital factor in his rapid growth.

Mr. MacLevy stated that the Dance Studio business is a natural field for theatre men because while the investment is limited, all of the principles of theatre management, tie-ups, public relations, special promotions and prizes are applicable to the dance business.

MacLevy Dance Studios not only cater to adults but have also developed divisions to specialize on children of 3 and older. This field offers numerous opportunities for exploitation, such as the Talent Club, Future Stars of America, and Progress and Merit Prizes, which are similar to the theatre kiddie club promotions in many respects.

Theatre men will be particularly interested in MacLevy's story because it opens up many opportunities to men and women with theatre backgrounds.

Mr. MacLevy stated that he will be happy to see his old friends and the Welcome Mat is always out at his executive offices at 189 Lexington Avenue, New York, for anyone in the Motion Picture Business wishing to learn more about it.—Advertisement.

# The National Spotlight

## ALBANY

"Cheaper By the Dozen" topped the bill here, with "Harbor of Missing Men" as co-feature. The Strand played "Francis" and "There's a Girl in My Heart," while the Ritz presented "Mother Didn't Tell Me" and "Zamba." The Grand took "Cinderella" and "Boy from Indiana" on a moveover from the Palace. . . . David Willig's Auto-Vision drive-in at East Greenbush, and the Marrattas Carmen drive-in at McCormack Corners (between Albany and Schenectady) opened for the season. The Auto-Vision was the first automobile theatre in this area, opening in 1940. . . . Harry Lamont opened his Lake George and Vails Mills drive-ins. . . . Cold weather crimped early-season drive-in business throughout the exchange district, operators say. . . . A drive-in is being built at Whitehall.

## ATLANTA

Despite the coldest weather in Atlanta for the past 30 years, business at all theatres, including drive-ins, was reported at above average. Playing were: "Cheaper By the Dozen," at the Paramount; "Riding High," Fox; "Red Stallion in the Rockies," Roxy, and "The Third Man" at Loew's Grand. . . . Marshall Maddox, former head of Clay's Theatres in Georgia, is the new owner of the Senoia theatre at Senoia. . . . Florida State Theatres in Jacksonville, Fla., has announced the closing of their Athens at Deland, Fla., for remodeling. . . . J. H. Blue has opened his new 150-car drive-in near Woodbury, Ga. . . . J. H. Thompson, president of the Georgia Theatre Owners and Operators, will preside at a meeting of that organization in Atlanta May 21 through 23.

## BALTIMORE

A variety of stories were offered in the nine new pictures presented at the first run theatres, including: "The Outriders," at the Century; "Tarzan and the Slave Girl," at the Hippodrome, with vaudeville headed by Lex Barker and Denise Darcel in person; "Cheaper By the Dozen," at the New theatre, and "The Daughter of Rosie O'Grady," at the Stanley. . . . Manager appointed for this season at E. M. Loew's Governor Ritchie Open Air theatre, three miles from Baltimore, is George Sharby from that organization in Providence, R. I. New RCA in-car speakers are advertised. . . . Sidney Zins, from Columbia Pictures, was in town helping Jack Flex, manager of the Town, to promote "Cargo to Capetown," and one thing done was running a contest in the *News-Post*, with those taking part writing in about an exciting experience they had in their lives.

## BOSTON

Business continued high throughout the Hub. Leaders in the big houses were

"Cheaper By the Dozen" at the Metropolitan, "Riding High" at the Paramount and Fenway, "Wabash Avenue" at the RKO Keith Memorial, and "The Third Man," which is so well received at the Astor, that an eight-week run is predicted. . . . Construction began this week on the three E. M. Loew-Larry Lasky good-sized drive-ins to be erected for early July openings in Portsmouth, N. H.; Bangor and Augusta, both Maine, for which William Riseman Associates are the architects. . . . Jack Eames has announced that construction will begin next week on the new 900-seat, air conditioned, ultra modern theatre, with special television booth, large stage and orchestra pit in Littleton, N. H. as part of the new business block destroyed by fire a year ago and now being replaced.

## BUFFALO

The Empire drive-in in Rochester has opened for the 1950 season. It accommodates 1,100 cars. . . . Mrs. Ben Belinson conducted an essay contest in connection with the showing of "Don Quixote" at the

Little theatre in Rochester and got a lot of publicity in the Kodak Town newspapers. . . . Joseph B. Clements arranged for a swell Girl Scouts' stage presentation last Friday night in connection with the showing at the Paramount of "Women of Tomorrow," the Girl Scouts' film. . . . Three families of twelve or more were located by the *Courier-Express* "Bandwagon" column in a stunt promoted by Charlie Taylor, Paramount theatres ad-publicity chief in connection with the showing of "Cheaper By the Dozen," current at the Center theatre. All were guests of the theatre to see the picture. One family had 13 children, all living in Buffalo.

## CHARLOTTE

"A Place of One's Own" was given its first Charlotte showing at the Dilworth theatre. Other pictures playing were "Three Came Home," at the Broadway, which did excellent business and was held over for five additional days, and "Outriders," an MGM Western, which stood up well at the Center. The Imperial featured "The Kid from Texas." . . . Personal appearances also highlighted the theatre entertainment in this area. Rex Allen, star of "The Arizona Cowboy," which opened at the State, put in an appearance in Charlotte hospitals, visiting children and other places between turns on the State's stage.

## CHICAGO

Warmer weather is giving business a lift in the Loop. Opening were "Riding High," with Frankie Laine on stage; "Three Came Home," "Barricade" doubled with "Side Street," and "Captain Carey, U.S.A.," plus a stage show headed by Bill Farrell. . . . Balaban & Katz, Admiral Radio and Station WBKB-TV, owned and operated by B&K, will conduct a 12-week theatrical talent hunt beginning May 8, whereby an hour long variety show will be presented weekly at the B&K Senate, Tivoli, Century and Terminal theatres. Two winners in each theatre will be selected by audience applause, competing with winners in other theatres, on a program televised on WBKB. Winner receives a one-week professional engagement at the Chicago. . . . Producer-director Frank Capra spent several days here plugging his "Riding High," Paramount release, via television, radio and press interviews.

## CINCINNATI

"Cheaper By the Dozen" and "Francis," both giving excellent accounts of themselves, were held over for third weeks at the Capitol and Keith's, respectively. Other attractions: "The Third Man," RKO Albee; "Cargo to Capetown," RKO Palace; "The Rugged O'Riordans," and "I Was a Shoplifter," Shubert, and "Bicycle Thief," second week at the Guild "art" theatre. . . .

(Continued on following page)

(Continued from preceding page)

Negotiations are under way for the sale of the Nat Galley theatres to an upstate syndicate headed by William Onie, local Lippert branch manager and former Monogram franchise holder, at a reported cost of around \$400,000. . . . Frank S. Decker, former Ohio salesman for Monogram, has been transferred to the West Virginia territory. . . . James Ruth, chief of service at the Regent theatre, in Springfield, Ohio, has been named assistant manager of the Ohio theatre there. . . . Also in Springfield, the drive-in, formerly known as the Sky-Way, has opened, but the theatre is to have a new name, to be selected through a contest, with \$50 as the first prize for the best name suggested. . . . Robert Munn, salesman for various film companies in the past, has leased the Grand theatre, at Moundsville, W. Va., formerly operated by Albert Smythe.

## CLEVELAND

Associated Circuit, largest independent circuit in Cleveland, has purchased three drive-ins from R. H. Manley, bringing to seven the total number of its outdoor theatres. Newly acquired are the Skyway drive-in, Ashtabula; Skyway drive-in, Madison, and a new one under construction in Chagrin Falls. The circuit previously owned the Automobile drive-in, North Canton and the Northside, Westside and Southside drive-ins, Youngstown. It also owns and operates more than 25 indoor theatres in Cleveland and surrounding areas. . . . Paul Staup's new 700-car drive-in near Lima will be called the Springbrook drive-in and will be a complete Motiograph job. . . . Max Federhar, owner of the Cameo theatre, Akron, and his wife, left for a trip to California. . . . Charles C. Deardourff, who has spent 29 of his more than 50 years in show business with MGM as exploitation-publicity director in the Cleveland exchange area, retires on May 1 because of poor health due to a fall suffered a year ago.

## COLUMBUS

"The Third Man" at the Ohio attracted the most attention locally during the past week from press and public, playing as a single feature. "Three Came Home" did well at the Palace with "Dancing in the Dark" playing a six-day stand at the Broad so that the theatre could get on Friday openings. "Dakota Lil" was the Grand's attraction. . . . Ohio State football games next fall will not be shown via live television as they were last fall but films of the games will be made available to TV stations for showing after 6 P.M. on Sundays following the games. . . . Harry Wheeler, owner of two Gallipolis, Ohio, theatres, has purchased a 17-acre site near Gallipolis on which he plans a 400-car drive-in to open July 1.

## DENVER

Pat McGee, general manager for Cooper Foundation Theatres, and a believer in good public relations, made a talk on "Motion Pictures and the Theatres" before the Loveland, Colo., Rotary club. Introduced by Bill Simon, Rialto manager, Mr. McGee pointed out that the divorce rate in Hollywood just happened to be the exact rate in the county in which he was speaking. He pointed out, among numerous other things,

# The National Spotlight

that 329 stars were making appearances in behalf of praiseworthy causes the day the Ingrid Bergman story broke—but the Bergman story made the headlines. . . . J. M. Key has sold his interest in the Ernie Pyle theatre, Albuquerque, N. M., to his partner, Marlin Butler. . . . Lou Astor, of the Columbia home office, N. Y., and Wayne Ball, former branch manager here, now in a similar job in Los Angeles, stopped over here on their way to the Chicago sales meeting. Going from Denver are Robert Hill, branch manager; Tom Robinson, office manager, and salesmen Barney Shooker, Sam Dare and Bruce Marshall.

## DES MOINES

James MacKrell Thompson, 76, who owned and operated the first motion picture theatre in Cedar Rapids, is dead. He operated the Delphis when admission charge was 5 cents on weekdays and 10 cents Sundays. . . . Iowa United Theatres has purchased the house at Sheldon from R. F. Kehrberg. . . . Norman Randolph, Fox projectionist, suffered three broken bones when he fell on the steps of the exchange. . . . Another accident resulted in cuts and bruises to Mr. and Mrs. Joe Fauver, owners of the house at Brooklyn. The Fauver's car collided with another auto near Belle Plaine. . . . Jimmie Redmond and Kermit Carr of Tri-States attended a conference on ways and means of making the theatre community and schools theatre conscious. . . . A building permit for the construction of Muscatine's first out-door theatre was issued to the Palisades Investment Co. of Muscatine.

## DETROIT

Michigan is doing great with "Riding High." Fox is featuring "Wabash Avenue." "Cinderella" was held over at the Adams after a terrific first week. Madison is packing them in with "The Third Man." A double bill at the Downtown offers "The Reformer and the Redhead" and "Side Street." United Artists is showing two reissues, "So Proudly We Hail" and "Wake Island." . . . Dale Edmonds is new salesman for Paramount in Western Michigan. . . . Alice Gorham, United Detroit publicity director, and Al Hute of Ross Roy were appointed to the new Detroit publicity committee for the city's 250th anniversary celebration in 1951. . . . W. Raitz is opening his new 320-seat Huron theatre in Uby, Mich. Clark Theatre Service will handle booking.

## HARTFORD

Douglas Amos, Connecticut district manager for Lockwood-Gordon-Rosen Theatres, has moved his office from the Webb Playhouse, Wethersfield, Conn., to 39 Prout St., New Haven. Mr. Amos, who held the dual title of manager of Webb Playhouse, Wethersfield, and Connecticut district manager for several years, has announced the appointment of Ben Lamo, former assistant manager, Strand, Hartford, as manager of the Webb Playhouse. . . . A group of East Windsor, Conn., residents are battling plans of Henry, Walter, Paul and Benedict Kupchunos and Peter Kostek, all of East Windsor, to construct a drive-in theatre in that town. The Kupchunos Bros. and Mr. Kostek have filed an application with State Police Commissioner Edgar J. Hickey requesting approval of a drive-in theatre project in East Windsor. . . . The Stratford, Conn., Planning Board decision of March 1, granting authority for two drive-in theatres in that town, has been reserved by the Stratford Board of Zoning Appeals by unanimous vote. The drive-in permits had been granted to James B. Sniffen, Stratford, and Philip C. Cahill, East Haven, Conn., drive-in theatre operator. . . . Francis L. Quinlan has been appointed assistant manager of the Bushnell Memorial theatre, Hartford.

## INDIANAPOLIS

A new twin-screen drive-in is being built by Dr. Marvin Sandorf, Indianapolis surgeon, and his associates. It will park 2,000 cars and have seats for 620 walk-in customers. . . . Paul and Ernest Boight will open their new 1,000-car Westlake drive-in here April 28. . . . Herb Kaufman, veteran Columbia salesman, died at Billings Hospital here April 15. . . . Milton Kaiser, manager of the Indiana, offered free tickets to "Cheaper by the Dozen" to all families of 12 or more, with a special prize for the first to apply. . . . Trueman Rembusch, president of national Allied and the Associated Theatre Owners of Indiana, will attend the north central meeting at Minneapolis, May 2, 3 and 4.

## KANSAS CITY

Local distributors and exhibitors are reporting that box office patronage since Easter has been better than the seasonal average. . . . "Cheaper By the Dozen," after two big weeks at Fox Midwest's Fairway, Tower and Uptown, has been moved for a third week to the Esquire. The Orpheum is showing "Guilty of Treason," the Paramount is playing "Paid in Full," with the warning that it is an adult picture. . . . Frank C. Hensler, formerly branch manager for MGM at Kansas City, is again making his headquarters here as district manager. . . . Fairyland Park, on the southeastern edge of the city, has been denied an application for a drive-in theatre. The City Planning Commission disapproved a rezoning permit on the ground that such a theatre would cause traffic congestion and noise.

## LOS ANGELES

The big three openers of the week were "Three Came Home" at the Los Angeles and Grauman's Chinese, "Captain Carey,"

(Continued on opposite page)

(Continued from opposite page)

U.S.A." at the two Paramounts, and "The Capture" at the Pantages and Hillstreet theatres. Current at the three Warner houses was "Daughter of Rosie O'Grady," while "The Outriders" held the Loew's State and Egyptian screens, and "The Baron of Arizona" topped a double bill at the Forum and Music Halls. . . . Just as vaudeville appeared to be back to stay, at least for a while, the Hollywood Paramount abandoned its stage show policy and rumor was rife that the Orpheum might also discontinue live shows during the summer months. . . . It was a big time for IATSE Local 150 projectionists, their families and friends at the housewarming party in their new building at 1800 So. Vermont.

## LOUISVILLE

In somewhat of a change for the first run theatres here, single features dominated the programs. "Cheaper By the Dozen" was moved to the Strand for a further run after playing the previous week at the Rialto, while the Rialto brought in the widely publicized "Riding High." "Cinderella" continued its run here by going into its third week at the Brown. . . . The new theatre now under construction in Nicholasville, Ky., for Charles H. Behlen has been named the Nicholas. . . . According to the Kentucky Association of Theatre Owners, the following have been added to the Association's membership rolls: D. H. Gray, Gray theatre, Broadhead, Ky., and Ira B. Dyer, Clinton theatre, Albany, Ky. . . . Complete Motiograph projection and sound equipment including in-car speakers have been ordered by Lou Arru for his new Twin drive-in theatre now under construction here.

## MEMPHIS

David Flexer, head of Flexer Theatres, Inc., is scheduled to fly the Atlantic this week for a series of conferences in London and Paris with his associates there regarding the proposed establishment of drive-in movies in England and France. If this project succeeds, Mr. Flexer expects to establish drive-ins elsewhere in Europe. Mrs. Flexer will accompany him. . . . Ed Williamson, branch manager, Warner; Herb Kohn, Malco executive, and R. L. Bostick, National Theatre Supply, are among Memphians attending the Variety meeting at New Orleans. . . . First run business continued steady, managers reported. Loew's Palace showed "Cheaper By the Dozen." Loew's State played "Please Believe Me." Malco had "Singing Guns." Warner had "The Great Rupert." Strand had "Riding High." . . . Out of town exhibitors booking on film row included Henry Pickens, Steele; Whyte Bedford, Hamilton; Mrs. J. C. Noble, Clarksdale; A. N. Rossie, Clarksdale; Paul Myer, Lexington; S. D. McRee, Coffeeville; Jack Watson, Tunica; Joe Wofford, Eupora; J. C. Bonds, Hernando; Gene Higginbotham, Leachville, and W. E. Ringger, Leachville.

## MIAMI

The 27th Avenue drive-in, owned by George Wilby, is still under construction, and the 650-car theatre should be ready for opening early in May. . . . Leon Netter, head of Florida State Theatres, and Jesse



Alan Ladd, right, heading the cast of Paramount's "Branded," entertained an exhibitor family group while on location near Lordsburg, N. M. With the star are Mrs. S. E. Allen and her two sons, Richard, left, and James, who operate the Coronado and Palace theatres in Lordsburg.

Clark, general manager for the same, were in town from Jacksonville in conference with the managers of the Miami area. . . . Keith McComas, co-manager Tropicair drive-in, reported a four-day run of "Sands of Iwo Jima" to hold-out crowds. Another vice-president has been added to the corporation in the person of J. D. McComas, who also steps in as co-manager.

## MILWAUKEE

Mr. Reynolds, manager of the Oriental St. Cloud theatre here, has returned after driving to New York for both a pleasure and business trip. In the National PTA magazine an article was written applauding Mr. Reynolds and his kiddie matinees. This kind of showmanship was stressed at the 20th Century-Fox showmanship meeting in Milwaukee. . . . "The Daughter of Rosie O'Grady" is currently playing at the Warner theatre. After two weeks of "Samson and Delilah" at the Palace, "The Outriders" opened there. By popular demand Dick Contino is back at the Riverside with an all star revue. On the screen "The Great Rupert" is shown. At the Fox-Wisconsin "Champagne for Caesar" is the main feature, with "Custom Agent" as co-hit.

## MINNEAPOLIS

Spring weather, good programs and consistent advertising that "movies are better than ever" are bosting grosses. . . . W. R. Frank, producer of "Dan Patch" and operator of theatres and cafes in the Twin Cities, suffered injuries when his station wagon went off the road and hit a tree. . . . Wilford C. Wilson, Jr., 29, who recently purchased the Eastman theatre in St. Cloud, was killed when his car left the highway and crashed into a utility pole. . . . Ted Bolnick, general manager of the Berger Amusement Co., will be guest of honor at the annual past chief barkers' dinner of the Northwest Variety club here May 4. He headed the club during 1949. . . . A robber was arrested within a few minutes after taking \$36 from Joyce Neubauer, a cashier of the Riviera theatre, Hastings, and he pleaded guilty.

## NEW ORLEANS

Pleasant weather brought out throngs to the downtown first run attractions, including Walt Disney's "Cinderella" at the RKO

Orpheum and "Samson and Delilah" at Loew's State. "Riding High," in its second week at the Saenger, reports business on the upgrade. . . . Most of the neighborhood theatres and drive-ins report that business has increased since schools and colleges Easter vacation, despite the opening of the baseball season, previews at Pontchartrain park and beach and the opening of other beaches. . . . The Joy theatre, Clayton, La., is closed for remodeling. . . . W. P. Keahey, reopened the Castle theatre in Pachuta, Miss.

## NEW YORK

Six new films opened on Broadway this week. They were Twentieth Century-Fox's "The Big Lift" at the Rivoli; Columbia's "No Sad Songs for Me" at the Radio City Music Hall; MGM's "Conspirator" at the Capitol; Universal-International's "I Was a Shoplifter" at the Palace; Twentieth Century-Fox's "Wabash Avenue" at the Roxy, and "D.O.A.," produced by Harry M. Popkin for United Artists, at the Criterion. . . . The local police at Ledgewood, N. J., are cooperating with the opening of the 550-car Garden Auto-Torium drive-in there. They are selling tickets for the premiere, and proceeds will go to the Police Athletic League. It will be operated by Wilfred P. Smith, formerly an executive of Eastern Drive-In Theatres. . . . Joseph Sinclair and Joseph McCarthy, members of Local No. 1, IATSE, have raised \$1,098 through voluntary fund raising to provide essential extra items for patients at the Will Rogers Memorial Hospital at Saranac, N. Y.

## OKLAHOMA CITY

The city's newest drive-in theatre, Lake-Air, at the old Lakeside golf course, opened last Tuesday with "Francis" on the screen. Built and to be operated by R. E. and C. B. McFarland, it is one of the three drive-ins to have its projection booth at the rear of a 600-car lot instead of in the center of the parking area. . . . The 64 drive-in theatre south of Muskogee on U. S. Highway 64 is operating under new management, but will continue to operate on its usual schedule "rain or shine." C. C. Noecker, formerly of Michigan, and his daughter and son-in-law, Mr. and Mrs. Robert A. Miller, have purchased the theatre from O. E. Sullivan,

(Continued on following page)

(Continued from preceding page)

who will devote his full time to management of his theatres in Wichita, Kans. . . . Don Abernathy, one of the partners of Marcy, Inc., has announced purchase of the Thomas theatre in Kingfisher. The Marcy company will assume management April 30. Marcy purchased the other Kingfisher theatre now known as the "89er" last July.

## OMAHA

"Captain Carey, U.S.A.," did well at the Orpheum theatre. . . . William Howard, in charge of RKO Theatres outside New York City, and division manager Jerry Shinbach from Chicago, were in town. . . . For more than 30 years the Kehrbergs have owned the Iowa theatre at Sheldon, Ia. Iowa United Theatres of Des Moines will take over June 1 from Dick Kehrberg. . . . Gus Kopald, once with Monogram here, has joined Film Classics as a salesman. . . . E. C. Lund reopened the Glud theatre at Viborg, S. D., after a three-week closing for remodeling. . . . Joe Dubinsky of St. Joseph, Mo., visiting along Film Row, said his second drive-in at Lincoln, Neb., will be ready to open in 30 days.

## PHILADELPHIA

The Grant, a George Resnick-William Fishman house, reopened this week after being entirely remodeled and refurbished. . . . Dave Sablosky is now doing the booking for the Ridge Pike drive-in in suburban Conshohocken and, with announced plans to close the Westmar and Garrick, Sablosky houses in Norristown, Pa., for the summer for renovations, will attempt to move the run of these houses into the drive-in for that period. . . . A new \$300,000 air-conditioning plant is being installed in the Rio, Harrisburg, Pa. . . . Allied Booking and Buying Service announced that it is now furnishing its service to the Ritz here. . . . Eugene Plank back as manager of the Reading Drive-In, Reading, Pa.

## PITTSBURGH

Following two excellent weeks during the Easter holidays when queues were the order of things at both the suburban and downtown houses, grosses slumped in no uncertain manner here this week. Of course, five of the downtown houses had holdovers and that could have helped the recession. However, "Cheaper By the Dozen," which opened in the J. P. Harris, stayed a third week, as did "Cinderella" in the Warner, following a moveover from the Stanley. "The Third Man" did not live up to expectations in Loew's Penn and was moved to the Ritz. Bing Crosby's "Riding High" being the new attraction in the Penn. The Senator, which switched to a combination of vaudeville and first run pictures got out of the red in the first two weeks of the new setup. . . . It is stated that negotiations are under way to acquire the Nixon theatre name for the Senator when legitimate shows arrive next season.

## PORTLAND

Held over is again the rule instead of the exception at downtown first runs, with "Cinderella" into a third big week at the Paramount; "Francis" moved to Mayfair after two weeks at Parker's Broadway;

# The National Spotlight

"Wabash Avenue" held for a second downtown week at the Orpheum, and indications are another long run on "Riding High," all following the Easter holiday business. . . . Max Bercutt, western field representative for Warner Brothers, was in town working with Jack Matlack, general manager of Parker Theatres, on the opening of "Young Man With a Horn." . . . Forman Drive-In Theatres have opened another unit. This one is at Tacoma, Wash., and has been named the Narrows.

## SAN ANTONIO

Two new drive-ins opened in the Alamo City in mid-April. They were the Roxy in Mayfield Park on the Southside, and the Rigsby, managed by Robert A. May, and operated by Landsman & Richter Enterprises, with a 400-car capacity. It has a screen tower eight stories high, and snack bar cafeteria style. . . . Leon Glasscock opened his new drive-in, Mathis, Texas, on April 20. Mr. Glasscock headquarters in San Antonio, and this is his first drive-in. . . . Two local film exchange managers are attending the Variety Clubs International meeting in New Orleans. They are Jewell Truex of Azteca, and Gordon Dunlap, Clasa-Mohme. Mr. Dunlap had recently returned from a business trip to El Paso.

## SAN FRANCISCO

New shows on the street are "The Damned Don't Cry" at the Fox, "The Capture" at the Golden Gate. Loew's Warfield has been getting advance publicity for the past two weeks on "Annie Get Your Gun," opening their May 2 in a special pre-release engagement. . . . Ted Galanter returned Tuesday from "The Yellow Cab Man" tour on which he was accompanied by Mrs. Galanter and Bridget Carr, MGM starlet. . . . Fred Carter has been promoted from usher at Loew's Warfield to assistant manager. . . . William "Mickey" McDonnell has resigned from the San Francisco district office, Fox West Coast Theatres, after 33 years with the company.

## ST. LOUIS

The Fox theatre is discontinuing stage shows for the summer months and is reverting to a continuous film matinee policy effective with "Ma and Pa Kettle Go to Town," which opens Saturday, April 29. . . . Programs at the first-run houses for the week: "Under My Skin" and stage show at

the Fox; "Samson and Delilah" at the Shubert; "The Outriders" and "The Great Plane Robbery" at Loew's State; "The Third Man" and "Western Pacific" at Loew's Orpheum; "Cheaper by the Dozen" and "Buccaneer's Girl" at the Ambassador; "Wabash Avenue" and "Four Days Leave" at the Missouri; and "A Ticket to Tomahawk" and "There's a Girl in My Heart" at the St. Louis.

## TORONTO

The score for the first-run theatres in Toronto for the past week was holdovers for a third week at seven houses, three new programs and four features moved to other screens. . . . The two drive-in theatres in the Toronto suburbs turned on the lights for the season, and there was stiff opposition from the hockey playoffs, with International League baseball just around the corner. . . . The Film Group of the United Jewish Appeal of Toronto held a campaign dinner in the recreation room of the Columbia Pictures exchange, with Doug Rosen as chairman, when \$43,000 was pledged for the work of the organization, it was revealed afterwards. . . . Abe Cass and Frank Goldhar, joint chairmen of the house committee of the Toronto Tent, have announced that the Variety clubrooms are now available for everything from business conferences to wedding receptions from 4 to 7 P.M. daily without rental charge.

## VANCOUVER

With the many outdoor theatres opening in British Columbia, projectionists unions are having trouble supplying booth workers. Many projectionists from other Western Canada provinces who cannot at present join the union are allowed to work on permits. . . . The recently formed British Columbia Exhibitors Association now represents 174 theatres throughout the province, of which 112 are independent and 62 chain-owned. President is Len Johnson of the Cascades drive-in at Burnaby near Vancouver. . . . A recent fire destroyed the 275-seat Victory theatre at Yellowcreek, Saskatchewan, the town's lone theatre, owned by Fred Lypchuk. . . . Grande Prairie, Alberta, will have a second theatre in May, when Leo Jeanotte opens his 500-seat Gayety, which will be opposition to Frank Donald's 490-seat Capitol theatre.

## WASHINGTON

New openings included "Women of Distinction" at the Warner; "Side Street" at the Capitol; "Dakota Lil" at the Columbia; "The Titan" at the Dupont. . . . Sam Roth invited the press to a special dress rehearsal of his new theatre, the Plaza, on May 1. "Salt to the Devil" was the opening attraction listed for the theatre. . . . A. Julian Brylawski, of the Warner real estate department; Frank La Falce, of Warner Theatres publicity, and Joseph Brecheen, branch manager of RKO Radio Pictures, head key committees for the United States Bond Drive.

## To Release French Film

The Motion Picture Sales Corporation will distribute the French film, "Caught in the Foreign Legion," starring the French comedian, Fernandel.

# The Hollywood Scene

## Field Exploitation Vital, Irving Rubine Believes

by WILLIAM R. WEAVER  
Hollywood Editor

Irving Rubine, vice-president of Robert Stillman Productions, counts the elimination of field exploitation staffs by distributing companies among the major mistakes of the easy-money era, a mistake perhaps more far-reaching and enduring in its total effect than the production extravagances and indulgences permitted to send studio costs soaring and product quality into a sort of dead-center which prevailed beyond its time.

### Will Send Out 20 Men On "Sound of Fury"

He says the move deprived the industry's selling mechanism of the full time effort of a great number of able men whose obligation and responsibility it was to devise new advertising methods, explore new channels, break new ground, and maintain aggressive selling as a live, moving force in the business. He is going to demonstrate how he feels about this by sending 20 exploitation men into the field with the next Robert Stillman production, "The Sound of Fury," and he has caused it to be written into the contracts of all the players engaged for that film that each of them shall make personal appearances with the picture.

The function of the field men employed to exploit "The Sound of Fury" will be as in the old days to supplement the promotional efforts of the exhibitor, and to pin-point the combined campaign in a manner to cultivate the special interest of the several separate categories of film-goers to whose tastes the picture is being measured. The two princi-

pal categories are the outright melodrama fans and the thinking element, which ordinarily have little in common but are served impartially by a story in which unrestrained violence creates a situation throwing democratic principles into conflict with primitive mass impulse.

Separate advertising campaigns will be used to acquaint both of these segments with the nature of the story, a melodramatic campaign in the periodicals of mass circulation and a finely presented statement of the basic issue in a campaign directed at the thinking element through the class publications. It is a Rubine theory that narrowing down to a single public sector in the advertising of any picture is an unnecessarily risky business at a time when the numerical total of all the sectors is not so great as to insure a film against red ink if it gets a bad stretch of weather or some other bad break at the wrong time.

### Sees Picture's Story As Most Important Element

It is another Rubine theory—and he names recent pictures on both sides of the equation to demonstrate it—that the industry has arrived at a time when it must sell a picture's story, its subject matter, rather than its names. He says the star system is breathing its last, that throwing two or even more top names into a picture doesn't sell it any more unless it's good, and that if it's good enough it doesn't need the top names.

Yet the selling of a picture's story, the successful presentation of the facts about it to a maximum public, is by no means a cut-and-dried procedure rooted in decades of

common practice, as is the 24-sheeting of stellar names, and it may take a while for an effective technique to be developed and to become an accustomed tool of the general showman. The 20 field exploitation men servicing exhibitors playing "The Sound of Fury" will be experts in this type of selling. Mr. Rubine envisions a day when it shall surpass all the other types in importance.

### Shooting Level at 33 As Five Are Started

Five pictures went before the cameras and three to the cutting-rooms during the week, bringing the shooting level to 33.

"Harvey," one of the most discussed properties acquired for the screen in recent years, got started at Universal-International, with James Stewart, Lucille Ball, Peggy Dow, Cecil Kellaway and Alex Nicoll in the cast. John Beck is producing. Henry Koster directing.

"Frenchie," U-I, is being produced by Michel Kraike and directed by Louis King, with Joel McCrea, Shelley Winters, Paul Kelly, Elsa Lanchester and Marie Windsor.

Republic launched "Vigilante Hideout," an Allan "Rocky" Lane number produced by Gordon Kay and directed by Fred Brannen.

Lindsley Parsons started "Show Dog" for Monogram, with Frank McDonald directing Kirby Grant, Elena Verdugo and the dog Chinook.

"I Shot Billy the Kid" is a natural follow-up to Lippert Productions' "I Shot Jesse James," and is being produced and directed by William Berke, with Don Barry, Robert Lowery and Wendy Lee heading the cast.

### Kingswood Leases Base

Kingswood Films, Inc., which recently announced a 12-picture agreement with Eagle Lion, has leased Vernam Field, a former U. S. air base in Jamaica, for the production of films.

## THIS WEEK IN PRODUCTION:

### STARTED

**LIPPERT**  
I Shot Billy the Kid  
**MONOGRAM**  
Snow Dog  
**REPUBLIC**  
Vigilante Hideout  
**UNIVERSAL-INTERNATIONAL**  
Frenchie  
Harvey

### COMPLETED

**LIPPERT**  
Border Ranger  
**REPUBLIC**  
Lonely Heart Bandits  
The Golden Tide

### SHOOTING

**COLUMBIA**  
The Brave Bulls

That Bedside Manner  
Lost Stage Valley  
Harriet Craig

**LIPPERT**  
Hijacked

**MGM**  
Kim  
The Tender Hours  
To Please a Lady

**MONOGRAM**  
County Fair

**PARAMOUNT**  
Branded  
Tripoli  
Dark City

**RKO-RADIO**  
Jet Pilot  
Mad With Much  
Heart

His Kind of Woman  
(formerly "Smiler  
With a Gun")

**20TH CENTURY-FOX**  
I'll Get By  
Stella  
Trumpet to the Morn  
Old 880  
All About Eve

**UNITED ARTISTS**  
The Dungeon

Cost of Living

**UNIVERSAL-INTERNATIONAL**  
Desert Hawk  
The Magnificent Heel  
The Milkman

**WARNER BROS.**  
Tea For Two  
The Breaking Point  
Kiss Tomorrow  
Goodbye

## Palsy Drive Is Pushed

The Cerebral Palsy Association of Connecticut will sponsor the world premiere of the Warner Technicolor picture "Colt .45" at the Strand theatre, Hartford, May 3, it is announced. Arrangements for the opening have been set up by Mort Blumenstock, Warner vice-president in charge of advertising and publicity, in cooperation with Governor Chester A. Bowles of Connecticut.

Within ten days of the "Colt .45" premiere, the picture is scheduled to open in over 200 situations in the New England area in an effort to get maximum results from the territorial premiere campaign.

Leonard Goldenson, president of the United Cerebral Palsy Associations, Inc., which is sponsoring the \$5,000,000 campaign fund drive, last week announced the appointment of Gael Sullivan, executive director of Theatre Owners of America, to the post of national exhibitor chairman of the association. At the same time he disclosed that Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners, would serve as Mr. Sullivan's co-chairman.

## IATSE Locals to Present "Inside Out" Theatre

The IATSE and Motion Picture Machine Operators' locals in Philadelphia are preparing an "inside out" theatre to be exhibited at the American Federation of Labor's Union Industries Show May 6-13. The theatre, built on a smaller scale than the ordinary film house, will be complete in every detail except that one wall will be missing. This will allow visitors to the show to walk in and see the film program, and to observe the exact operation of a theatre. On the screen will be shown the various operations that go into the presentation of a film program.

**GREATEST STORY OF ALL  
MAGNIFICENT!**



**POWERFUL!**

**HISPANO CONTINENTAL FILMS, INC.**

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## IN NEWSREELS

**MOVIE TONE NEWS—Vol. 33, No. 33**—Budenz testifies at Senate probe. Canada-U. S. jetlines. New Greek cabinet. Hindus mark New Year. Baseball. Boxing.

**MOVIE TONE NEWS—Vol. 33, No. 34**—Truman sees war games. Liberty Bell aids war drive. California: 42-car train wreck. Virginia: Demolition team clears harbor. Texas circus. Horse racing. Hockey. Girls baseball.

**NEWS OF THE DAY—Vol. 21, No. 267**—U. S. protests Baltic plane tragedy. Truman asks fight on "Red lies." Japanese baby contest. Jetliner in record flight. Truman opens baseball season.

**NEWS OF THE DAY—Vol. 21, No. 268**—U. S. air might thrills President. Fantastic train wreck. Navy demolition. Liberty Bell rings again. Baseball glamour. Hockey. Kentucky Derby final tests.

**PARAMOUNT NEWS—No. 70**—Jetliner in Toronto-New York record flight. Million Hindus bathe in Holy River. Report from Moscow. Budenz spy testimony. Baseball season here again.

**PARAMOUNT NEWS—No. 71**—Wood. Memorial horse race. Washington: Acheson speech. Liberty Bell. Ambassador Griffin here from Argentina. England: Shakespearean Festival. Sherman looks over the military. Hockey.

**TELENEWS DIGEST—Vol. 4, No. 16-B**—Czechoslovakia: American deserter. First films of German Chancellor Adenauer in Berlin. Korea: U. S. sailors on good will mission. Finland: U. S. fliers raft found. Toscanini on tour. Anzio commemorated. Jet airliner hits U. S. Truman says "play ball." News Stories of the Past: Bogota Revolt—April, 1948.

**TELENEWS DIGEST—Vol. 4, No. 17-A**—Washington: Acheson flays Red policy. Fort Benning: Truman sees new weapons. Copenhagen: Privateer mystery. Czechoslovakia: Russian church gains influence. Yugoslavia: Tito celebrates election. Chicago: Warehouse blaze. Germany: Wild boar hunt.

**UNIVERSAL NEWS—Vol. 23, No. 345**—Cold war. Utah: avalanche dangers controlled. Fire sweeps Jay town. Canadian plane record. England: Roller skating champs in exhibition. U. S. wins International Golden Gloves championship.

**UNIVERSAL NEWS—Vol. 23, No. 346**—Truman sees display of U. S. war might. Coast train wreck. British war brides return home for visit. Hockey. Liberty Bell. Texas circus. Connie Mack's Golden Anniversary.

**WARNER PATHE NEWS—Vol. 21, No. 72**—Chancellor Adenauer visits Berlin. Signing of Russian-Chinese treaty in Moscow. Search for lost American fliers. Canadian jet airliner. Budenz testimony in Washington. Monkeys on the loose.

**WARNER PATHE NEWS—Vol. 21, No. 73**—Truman on inspection tour. Names in the News: Acheson. Trygve Lie. Connie Mack. Train wreck. Liberty Bell. War brides. Hockey. Horse race.

## Fabian Orders TV

The placing of an order for an additional RCA instantaneous theatre television unit for the Fabian Palace theatre in Albany was announced this week by Fabian Theatres Corp. The new installation will be the same as that now in operation at the Fabian Fox theatre in Brooklyn.

**A POWERFUL AND  
REVERENT PICTURE!**

M. C. Torres presents

## "THE SINNER OF MAGDALA"

(The Story of Christ and Mary Magdalena)

with Medea de Novara  
and cast of thousands

Two Years in the Making

The Story of a Devotion Unparalleled  
in the History of Human Experience

## U.S. Ballyhoo Hits Europe

American style showmanship was this week making its way in Britain and on the Continent, following a tour by Charles Einfeld, Twentieth Century-Fox vice-president, who brought the ballyhoo gospel to European distributors and exhibitors.

Following successful visits to Britain and Switzerland, Mr. Einfeld last week conferred with Italian executives. The result, reports state, will be a showmanship program to be launched in Italy in the near future at a national exhibitors' conference; and consideration in England of a pro rata levy on all theatres for the carrying out of a major showmanship campaign. Mr. Einfeld met with N. Gemini and M. Cilenti, president and secretary, respectively of the leading Italian exhibitors' organization, as well as M. Penotti, head of the national distributors' association and members of American distribution companies in Europe.

Meanwhile, back home, exhibitors were studying and implementing ideas to improve grosses. In Omaha, William Miskell, district manager for Tri-States Theatres, reported business improved in the wake of a saturation drive with newspaper advertisements along regular and institutional lines.

Visiting New York this week was Ed Rowley, president of the 125-theatre Robb and Rowley circuit in the Texas-Oklahoma territory. Mr. Rowley said his circuit had completed plans for the handling of hard-to-sell films. The plan provides for a team of circuit officials to select this type of film, to be billed as "The Robb and Rowley Road Show." Then the feature will be given six weeks of concentrated promotional treatment.

## MPAA Committee Studying Advertising Code Change

The executive committee of the Motion Picture Association of America, meeting in New York last Thursday, discussed proposed amendments to the MPAA Advertising Code designed to prevent exploitation of misconduct by industry personalities. The committee reviewed recommendations submitted at earlier meetings calling for advertising code amendments to prevent capitalizing on notoriety in advertising of films in release or about to be released. Another proposal would prevent release of new pictures or reissues within a time period calculated to make capital of notoriety involving anyone connected with such pictures.

## Presents "Hamlet" Print

J. Arthur Rank, British film executive currently visiting the United States, was to present a print of the film "Hamlet" to the New York University Library of Motion Picture Classics Thursday evening. Eric Johnston, president of the Motion Picture Association of America, was to be guest speaker.

MOTION PICTURE HERALD, APRIL 29, 1950

# "What the Picture did for me"

## Columbia

**CHINTOWN AT MIDNIGHT:** Hurd Hatfield, Jacqueline DeWit—A good action picture, better than the usual run of pictures of this type. If this picture had a big cast, it would stack up with some of the big pictures. Played Tuesday, April 11.—O. Fomby, Paula Theatre, Homer, La.

**COWBOY AND THE INDIANS:** Gene Autry—Good Western. Kids loved it. Played Saturday, April 8.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**KAZAN:** Stephen Dunne, Lois Maxwell—Fair dog picture in color. We got an above average crowd on this one. Seems like the trailer sold it. But an exhibitor not only has to sell a picture—he must please the purchasers also. I can't say this picture pleased them thoroughly enough. Pass it up if you play it single. Played Sunday, April 16.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Eagle Lion

**BLACK SHADOWS:** African Travelogue—Very poor. Business poor. Doubled with a poor feature. Pictures like this open my eyes for future product. Played Tuesday, Wednesday, March 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**MIRANDA:** Googie Withers, Glynis Johns—A fair little comedy. Even though English, you can get by very nicely as the mermaid angle really has its attractions. Might even pick up some extra business in some tight spots and it will please your customers if you can get them in. Doubled with "Girl from Jones Beach" (Warner Bros.), another light comedy in about the same category as "Miranda." They meant just barely average business but the darn people stayed for as many as three shows a day to see the mermaid. Can you beat it? Played Sunday, Monday, Tuesday, April 2-4.—Melvin M. Edel, State Theatre, Centralia, Ill.

## Film Classics

**ALASKA PATROL:** Richard Travis, Helen Westcott—Just fair. Business below average. Played Tuesday, Wednesday, March 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**RIDE 'EM COWBOY:** Abbott-Costello, Dick Foran—Laughs rode high. Business was good. The patrons were happy—I was, too. It's pictures like this that aid the slogan, "Movies Are Better Than Ever," even if it is an oldie. Played Sunday, Monday, March 26, 27.—Ralph Raspa, State Theatre, Rivesville, W. Va.

## Lippert

**SKYLINER:** Richard Travis, Pamela Blake—Just another murder mystery. Business was way off. Should be double-billed. Played Tuesday, Wednesday, April 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**SON OF A BADMAN:** Lash LaRue, Fuzzy St. John—I merely put a one-sheet out front when we show these Westerns. Most of the time I usually need a "house stretcher" to take care of the Western addicts who come to see Fuzzy St. John. Lash LaRue is better in this one than usual. Played Friday, Saturday, April 14, 15.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Metro-Goldwyn-Mayer

**ADAM'S RIB:** Spencer Tracy, Katharine Hepburn—A fine comedy, indeed. The few that came really enjoyed this. Nearly everyone said how good it was and that they enjoyed the picture. One of those where you can stand at the door and smile at your

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

## DEPENDS ON REPORTS FROM EXHIBITORS

Harland Rankin, old friend in Ontario, Canada, and long-time contributor to "What the Picture Did for Me," frequently corresponds with other contributors. Last week he heard from Tracy B. Barnett, owner of the Rex theatre at DeKalb, Miss.

Mr. Barnett had this to say: "This is a fascinating business. This is my 27th in it and I'm only 53 years old. I like it better than anything I have ever done. . . . I operate my own machines. My wife sells the tickets, and I have a young fellow trained to operate when I'm away on booking trips or fishing. By doing the work ourselves we manage to make a modest living and keep our son in school."

On "What the Picture Did for Me" Mr. Barnett said: "We who operate in small towns, and naturally run late, appreciate that service handed to us from the exhibitors who have already run the pictures, and we come naturally to depend upon those exhibitors we have found to have correctly appraised pictures."

customers when they leave. Played Sunday, Monday, April 2, 3.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**CHALLENGE TO LASSIE:** Edmund Gwenn, Donald Crisp—Just another Lassie picture. We gave away Red Heart, Lassie Comic Books on this one but even that didn't seem to bring them in. Let's make a picture of Lassie on this side of the ocean for a change. Played Sunday, Monday, April 9, 10.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**MALAYA:** Spencer Tracy, James Stewart—A good picture well done. Just failed to bring them in. Played Thursday, Friday, April 6, 7.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**STRATTON STORY, THE:** James Stewart, June Allyson—Pictures like this are a great credit to the industry. It should do well in any situation, big or small. Even the most critical movie-goers should enjoy this excellent baseball story. No one walked out here. Played Sunday, April 9.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**STRATTON STORY, THE:** James Stewart, June Allyson—If this doesn't bring them in nothing will. Road conditions didn't do us justice on this one. Give it your best playing time. Played Saturday, Sunday, April 8, 9.—C. W. McMillan, Hollywood Theatre, McVie, N. D.

## Monogram

**BLUE GRASS OF KENTUCKY:** Bill Williams, Jane Nye—Here is a nice little picture, and that's about all that can be said about it. Color good (for Cinecolor); cast adequate; story, usual racetrack plot, but interesting. It all adds up, however, to the fact that it's not strong enough to stand top billing or alone. We gave it equal billing with "Lady Takes a Sailor" (Warner Bros.) to only fair business. Played Sunday, Monday, April 2, 3.—William Hayden, Vacaville Theatre, Vacaville, Cal.

**FIGHTING FOOLS:** Bowery Boys—Doubled with "Cheyenne Takes Cover" (Eagle Lion), a usual Western to average Friday-Saturday business. Nothing outstanding in either and the draw was the same. The Bowery Boys Series are always good entertainment and please my Friday-Saturday patrons. Played Friday, Saturday, April 7, 8.—Melvin M. Edel, State Theatre, Centralia, Ill.

**MASTER MINDS:** Bowery Boys—Have to thank Monogram for this. Sure brought us out of the rut. Played it with "Tough Assignment." Anyway, we know that the people haven't all moved—sure took a long time to get them back. Almost as many as Sunday. Played Tuesday, Wednesday, April 11, 12.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Paramount

**ROAD TO RIO:** Bing Crosby, Bob Hope—Good Crosby reissue. Far from a sell-out. Roads bad as in the gay nineties. Played Wednesday, Thursday, April 5, 6.—Harland Rankin, Rankin Enterprises, Chatham, Ontario, Can.

## Republic

**BRIMSTONE:** Rod Cameron, Adrian Booth—A good picture, color good. Somehow it failed us. Seems as if we failed to get them out to see anything lately. When a good Western fails us, we don't know what's wrong. Played Thursday, Friday, March 30, 31.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**CAMPUS HONEYMOON:** Adele Mara, Lyn & Lee Wilde—This is an extra good little picture. In fact, it's lots better than some of the so-called big pictures. Play it. Played Tuesday, Wednesday, April 4, 5.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

**SUNDOWN KID:** Don "Red" Barry—Don "Red" Barry has never failed to supply plenty of action in his Westerns, which always satisfy the fans on Saturday night. Our box-office was satisfied, also. Played Friday, Saturday, April 7, 8.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## RKO Radio

**HOLIDAY AFFAIR:** Robert Mitchum, Janet Leigh—In search of "pleasant" entertainment for Easter week, we thought this would fill the bill. It did, but business was way off even for the pre-Easter season. It's just not a picture that makes people want to come out to the show. The whole picture sets a leisurely pace right from the screen on out to the box office. Played Wednesday, Thursday, April 5, 6.—William Hayden, Vacaville Theatre, Vacaville, Cal.

**WINDOW, THE:** Bobby Driscoll, Barbara Hale—A very good picture for a double program. Played (Continued on following page)

(Continued from preceding page)

Saturday, April 8.—Mrs. Denzil Hildebrand, Algerian Theatre, Risco, Mo.

## Twentieth Century-Fox

**COME TO THE STABLE:** Loretta Young, Celeste Holm—A very good picture with wonderful acting. Give it your best playing time, especially if you are in a Catholic community. Played Saturday, Sunday, April 1, 2.—C. W. McMillan, Hollywood Theatre, McVie, N. D.

**IT HAPPENS EVERY SPRING:** Ray Milland, Jean Peters—An excellent picture. Good family entertainment. Business below average due to weather conditions. Played Saturday, Sunday, March 18, 19.—C. W. McMillan, Hollywood Theatre, McVie, N. D.

**MOTHER WAS A FRESHMAN:** Loretta Young, Van Johnson—This was a lovely picture with beautiful coloring—good family entertainment. Our pre-Easter slump was bad along with the worst roads in many a day. Played Monday, Tuesday, April 3, 4.—Harland Rankin, Rankin Enterprises, Chatham, Ontario, Can.

**OH, YOU BEAUTIFUL DOLL:** Mark Stevens, June Haver—A good musical that should please the whole family but a terrific snow storm ruined it for me. Played Saturday, Sunday, March 25, 26.—C. W. McMillan, Hollywood Theatre, McVie, N. D.

## United Artists

**BREAKFAST IN HOLLYWOOD:** Tom Breneman—I suppose they have forgotten Tom Breneman or else they had seen this picture so often they are tired of it. It is old, as you know, but a very good picture filled with good music and plenty of real family entertainment. Doubled with "Doc Robbin" (United Artists), a fine little Hal Roach comedy. Had plenty of kids, but they don't pay the overhead and the overall business was under average. Played Wednesday, Thursday, April 5, 6.—Melvin M. Edel, State Theatre, Centralia, Ill.

**GREAT DAN PATCH, THE:** Gail Russell, Dennis O'Keefe—This is the picture for a small town, brother showman. You'll cash in on it if you go after it. You'll catch up with a lot of unpaid bills. Played Friday, Saturday, April 7, 8.—Harland Rankin, Rankin Enterprises, Chatham, Ontario, Can.

**LOST CANYON:** William Boyd, Andy Clyde—A swell Cassidy Western for a change, and average business, too. Played Friday, Saturday, April 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

## Universal

**ALI BABA AND THE 40 THIEVES:** Maria Montez, Jon Hall—Played this reissue one day on a double bill with "Never Give a Sucker an Even Break," an old W. C. Fields picture. Everyone enjoyed the combination, and I'm sure it could have stood up for a longer run. Suddenly Fields seems to be hysterically funny; he just wasn't appreciated when alive. The color and spectacle of "Ali Baba" made a good contrast. Played Tuesday, April 4.—William Hayden, Vacaville Theatre, Vacaville, Cal.

**BAGDAD:** Maureen O'Hara, Vincent Price—Business average and comments divided on this adventure piece. It is in beautiful color, has some action, and a dashing new star, Paul Christian. Advertising very good. Played Sunday, Monday, April 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**GIVE US WINGS:** Dead End Kids, Victor Jory—A swell reissue. Has all the necessary ingredients for entertainment. The trailer and advertisement are very good in putting over the picture. Use it for that weekend trade. Played Friday, Saturday, April 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**INVISIBLE WOMAN, THE:** Virginia Bruce, John Howard—An excellent picture for the weekend trade. Received plenty of laughs, good comments, and average business. Need more comedies like this. Played Friday, Saturday, March 31, April 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**RENEGADES OF THE RIO GRANDE:** Rod Cameron, Fuzzy Knight—A very poor Western even with Rod Cameron. Business was average because of the excellent co-feature. Played Friday, Saturday, March 31, April 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

## Warner Bros.

**ALWAYS LEAVE THEM LAUGHING:** Milton Berle, Virginia Mayo—There's quite a dose of Milton and if your patrons can stand up under the barrage of corn, they may be entertained. It seems to run on forever (116 mins.), but everything moves at a fast clip. Personally, I liked the show, but it all depends on how much Milton Berle and television mean in your community as far as selling the picture is concerned. Played Friday, Saturday, April 7, 8.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**HASTY HEART, THE:** Ronald Reagan, Patricia Neal—We had a very low gross on this picture, but it is not the fault of the picture. It is really a good one. The cast is perfect. Richard Todd was excellent. I don't think this is a small town picture—at least

## Short Product in First Run Houses

### NEW YORK—Week of Apr. 24

**ASTOR: The Grasshopper and the Ant**

Feature: The Golden Twenties.....RKO Radio

**CAPITOL: The Uninvited Pest.....MGM**

Feature: The Reformer and the Redhead.....MGM

**CRITERION: Candyland.....Universal**

Feature: Love Happy.....UA

**GLOBE: Sporting World.....Warner Bros.**

Feature: City Lights.....UA

**MAYFAIR: Sporting World.....Warner Bros.**

Feature: Guilty of Treason.....Eagle Lion

**PARAMOUNT: Tarts and Flowers.....Paramount**

Feature: The Big Lift.....20th Century-Fox

**RIVOLI: Shortnin' Bread.....Paramount**

Feature: The Big Lift.....20th Century-Fox

**ROXY: Just a Little Bull.....20th Century-Fox**

Feature: Cheaper by the Dozen.....20th Century-Fox

my patrons failed to turn out to see it. Played Saturday, Sunday, Monday, April 15-17.—O. Fomby, Ralph Raspa, State Theatre, Rivesville, W. Va.

**INSPECTOR GENERAL:** Danny Kaye, Walter Slezak—This is Kaye all the way. Used plenty of advertising, but only average business. Many thought it too silly. It will all depend on how your patrons go for Kaye. Played Sunday, Monday, April 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**LADY TAKES A SAILOR, THE:** Jane Wyman, Dennis Morgan—Everybody tries very hard to be funny in this one and in spite of all the effort, they don't succeed. It's a two-reel comedy plot dragged out for 99 long minutes, and although it has some slapstick moments of laughter, very few will be entertained by it. Too long for the lower half, too weak to stand alone. It's a booking headache. Played Sunday, Monday, April 2, 3.—William Hayden, Vacaville Theatre, Vacaville, Cal.

## Shorts

### Columbia

**FEULING AROUND:** Three Stooges—The same foolish comedy, but it pleases the customers here. After all, that's what we're striving to do. Sometimes a little two-reeler saves the show.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**MALICE IN THE PALACE:** This was good comedy.—Harland Rankin, Rankin Enterprises, Chatham, Ontario, Can.

**PINCH IN TIME, A:** There are always good laughs in Columbia comedies. It's good to hear your audiences enjoy them.—Harland Rankin, Rankin Enterprises, Chatham, Ontario, Can.

## Metro-Goldwyn-Mayer

**SUFFERIN' CATS:** Tom & Jerry—If you like cartoons and cats and mice, this is for you!—Harland Rankin, Rankin Enterprises, Chatham, Ontario, Can.

**TEXAS TOM:** Tom & Jerry—I don't know how the producer figures these crazy things out, but this one mighty nigh tore the rafters down here. Fancy a cat and a mouse wearing cowboy suits!—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Paramount

**PEEP IN THE DEEP:** Popeye—Another good Popeye cartoon, but we like the Technicolor ones better.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Screen Guild

**WHITE HORSE PHANTOM:** First in a series to be released by Screen Guild. Had plenty of drawing power and is certainly a novelty. All-kid cast.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**Green Gold.....United Nations**

Feature: Cheaper by the Dozen.....20th Century-Fox

**STRAND: Big House Bunny.....Warner Bros.**

Feature: The Damned Don't Cry.....Warner Bros.

**CHICAGO—Week of Apr. 24**

**GRAND: Mickey's Delayed Date.....RKO Radio**

Feature: Francis.....Universal

**ORIENTAL: Screen Review No. 1**

Feature: Captain Carey, U. S. A.....Paramount

**UNITED ARTISTS: Hypo-Chondri-Cat**

Feature: Three Came Home.....20th Century-Fox

**WOODS: The Orphan Duck.....20th Century-Fox**

Feature: Cheaper by the Dozen.....20th Century-Fox

## Universal

**PANTRY PANIC:** Woody Woodpecker—Not quite as funny as most Woodpecker cartoons.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**SCREWBALL:** Really a screwball cartoon starring that screwball, Woody Woodpecker.—Ralph Raspa, State Theatre, Rivesville, W. Va.

## Warner Bros.

**SWOONER CROONER:** Porky Pig—A Porky Pig cartoon that is almost in a class with this year's Academy Award-winning "For Scentimental Reasons." A very funny short.—William Hayden, Vacaville Theatre, Vacaville, Calif.

## Universal to Offer "Best"

Universal this week announced the company would include "several of its outstanding productions on its releasing schedule during the next four months." The announcement, which came after a meeting among N. J. Blumberg, president; Leo Spitz and William Goetz, studio executives, said the releases would be headed by "Winchester 73," the biggest outdoor picture ever made by the company.

The purpose of the new releasing plan is in line with Universal's drive "to inspire new enthusiasm" and to support the company's sales drive, "The Big Push," which started April 16 and will continue to July 29. Extensive promotional treatment is planned with the release of each feature, which include:

"Winchester 73," with James Stewart and Shelley Winters; "Louisa," a comedy starring Ronald Reagan; "The Sleeping City," with Richard Conte; "Peggy," in Technicolor, with Diana Lynn and Charles Coburn; "Abbott and Costello in the Foreign Legion"; a Technicolor Western, "Sierra," and "Curtain Call at Cactus Creek," with Donald O'Connor.

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## Spring's The Time For House Cleaning

**N**OW is the time for all good managers to get out the paint and polish, make the place look as near like new as possible. Housewives feel this urge in the Spring, and surely they constitute a sufficiently large share of your audience so it will pay to show them that you are aware of the clean-up season.

A little soap and water and elbow grease will go a long way toward removing the grime of winter; a little paint and polish will restore the glamour which is properly a part of your stock in trade. If your theatre doesn't shine, outside, your audience will feel that depression inside. Even the best entertainment will suffer.

If you belong to a business men's association, put it up to them to clean up all of Main Street simultaneously, and take credit for giving the business section a certain "lift" that will help business conditions for everyone involved. If you can't make it a community affair, then set the others a good example. Make your own place of business the best in the block.

We recall a dingy Main Street in a Pennsylvania town where exactly that happened. The theatre started a clean-up operation that went up and down both sides of the street until everything matched in splendor. Merchants spoke of the effect, afterwards, and of the cause, with credit to the theatre manager. It was the best kind of public relations, at a time when it was needed.

**Q** Columbia Pictures have issued a pressbook supplement on "All the King's Men" to take full advantage of the Academy Awards, and managers are urged to take full advantage of the pressbook, in turn. It's highly desirable to capitalize these much-publicized awards, and learn to your own satisfaction that it means something at the box office. The Academy Awards are most valuable when they prove equally interesting to production sources, and at the point of sale.

### THE TAX BRIGADE

"Half a league, half a league, half a league onward"—that's the charge of the tax brigade—a handful of industry leaders in Washington, supported by all the rest of you, out there at the point of sale, trying to obtain either reduction or elimination of the 20% excise tax.

The next few weeks will tell the story, whether our industry obtains needed relief from wartime emergency taxes, or whether we are to be permanently saddled with these luxury taxes, for all of the future. Politicians know that taxes once assessed are difficult to change.

Through the pages of the *Herald*, in recent weeks, you have seen many reminders of the necessity of taking part in this tax fight, and of making your efforts felt, with the proper authorities. The time is growing short, the need for a greater effort is evident, and your industry representatives in Washington need every bit you can send to them, by way of audience support from your community.

Satisfy yourself that your Congressmen and Senators are definitely on your side. Write them, yourself, and get their answers. Support this with as many letters from patrons as you can promote. Congress will hear the least rustle of the grass roots; it's uncanny how well they understand public relations.

**Q** Winner in the Cincinnati *Post-Albee* theatre contest in Cincinnati for the "Cinderella Girl" with the Heart of Gold—(story in this issue of the Round Table) was Della Russell, 14, who was nominated by the Rev. B. Lee Martin, for her reading of books to the blind. The *Post* says she won "for her loving heart and selfless action." She got \$500 and a complete wardrobe. Her pastor received a \$50 savings bond.

**Q** We've been interested in the "Sans Bunk" ads which have been associated with the Ralph Talbot theatres in Tulsa, Okla., for 35 years. And now from J. C. Hunter, president and general manager, comes a reply to the inquiry we addressed to Mrs. Eunice McDaniel, publicist for the theatres, who is our valued Round Table member and frequent correspondent.

It seems that around 1914, Ralph Talbot was showing a Fannie Ward picture that bordered on fantasy and had something less than general appeal. So he explained it, in an all-type newspaper ad, over his signature, and thus the caption, "Sans Bunk" was born. He didn't want patrons disappointed by over-selling.

Since then, there have been many "Sans Bunk" ads written and placed for the Tulsa theatres. Mr. Talbot has retired from active management, and Mr. Hunter says he doesn't feel inclined to use the style in his absence. But any good newspaper man would agree the style should go on, with another by-liner doing the stint.

We'd like to see new and current samples rather than lose the benefit of such a good advertising idea.

**Q** Earle M. Holden, manager of the Center theatre, Hickory, N. C., obtained an unusually fine editorial in his local newspaper, as a result of his promotion of the slogan, "Movies Are Better Than Ever." The *Record* re-stated its faith in motion pictures and the ability of the industry to meet the challenge of competition in many new forms. The newspaper comment was only part of the schedule which Earle set up for himself within the week following the Fox Showmanship Meeting in Charlotte. A 12-point program, built to the pattern of the state meeting, included every device that could advance the theory and practice of showmanship. If every manager would do as well, there could be no question as to our future as showmen. —Walter Brooks

# "Be Kind To Animals Week"

AND, as every showmen knows, they'll be kind to you. Here, as the Easter season passes and the photographs roll in, we see the effect that Spring has upon showmanship, at the point of sale.

Below, Paula Gould's animal menagerie (stuffed) for the promotion of "The Reformer and the Red-head" at the Capitol theatre, on Broadway.

At right, it's a squirrel (in high heels) giving a nutty performance for "The Great Rupert" at the Garrick theatre, Chicago.



Above, Fred Gebhardt, manager of the Fox Carlton theatre, Los Angeles, had a talking mule and student assistant as street ballyhoo for "Francis."



Bugs Bunny, in person, attracting plenty of attention among passers-by, in Kansas City's swank Country Club Plaza residential district.

At left, Ansel Winston reports tremendous success of sponsored Easter party at the RKO Palace theatre in Chicago. Bond's State St. store bought 2500 tickets and distributed them to patrons.



Juvenile members of the *Miami Daily News* Youth Round-Up Club awarded a gold collar to "Francis" for the best laughs of the year, and here Phil Masters, manager of the Town theatre, cooperates in promotion arranged by Arthur Price for the Wometco circuit.

## "Cinderella" Contest Has New Twist

Nate Wise reports that "Cinderella" in Cincinnati turned out to be another Lulu. And from the tear sheets which he submits we concede that his treatment of the "Cinderella" contest, with variations, is something worth a special report. The twist that has been added is to find Cincinnati's "Cinderella Girl," but with "Golden Heart" qualities, specified in the balloting.

The contenders were not all raving beauties, as proved by the many front page pictures in the *Cincinnati Post*, but every one had "heart" qualifications, for instance, Norma Mrusek, who takes care of her mother and makes a home. Or Mary Lou Malloy, who has brothers and sisters to look out for. Or, Ann Clara Schmidt, whose sister Dolores has been crippled from birth. You can readily understand that "The Girl With the Golden Heart" is truly Cincinnati's choice as the "Cinderella Girl," with extravagant newspaper applause.

The promotion in the *Cincinnati Post* was fabulous, with front-page spreads galore. As a result, 100 local girls were presented on stage from 1,000 nominated as contenders by their sponsors. A terrific cooperative campaign, including the original tieup with the *Post*, followed through to a maximum result. The aim and intention of the contest alone was sufficient to put over any film attraction even if it had not been a new Disney picture. Not in a long time have we seen such newspaper cooperation.

## Airlines Cooperate With "Nancy Goes to Rio"

Glen Walker, manager of the Midwest theatre, Oklahoma City, reports a tieup with Braniff Airlines to sell "Nancy Goes to Rio," since the lines serve the southwest, enroute to Brazil. Theatre had 2,000 maps to distribute, as well as window displays. Local music shops plugged Jane Powell's songs in cooperative advertising.



Monty Salmon, managing director of the Rivoli theatre, on Broadway, is interviewed on the "Luncheon at Sardi's" broadcast, with Jeanne Carmen, Comanche queen, and Macdonald Carey, one of the stars of "Comanche Territory."

## SHOWMEN IN ACTION

Frank Boucher, general manager of K-B theatres, in suburban Washington, D. C., a welcome visitor with news of building additions to "Washington's Finest Neighborhood Circuit."

Tony Hunting, manager of Walter Reade's Strand theatre, Freehold, N. J., has made arrangements for school busses to operate on Saturday mornings, bringing youngsters to see "Cinderella."

Bill Elder, manager of Loew's Penn theatre, Pittsburgh, has the city in a dither over a zither, as exploitation for "The Third Man," in conjunction with the personal appearance of Anton Karas at the Hotel Sheraton.

H. S. Morton, manager of Loew's State theatre, Syracuse, having unusual success with oversized heralds, printed from press-book mat, and numbered to win guest tickets, if you're lucky.

Carl B. Oxley, manager of the Empress theatre, Cordova, Alaska, joins the Round Table, with samples of excellent use of mats in the *Cordova Times*. He is also the projectionist.

Vincent DiGinnaro, manager of the Graham theatre, in Brooklyn, had his matron wheeling a placarded perambulator as promotion for "Baby Makes Three."

Doug Smith, manager of the Casino theatre, Halifax, has been made supervisor of all Odeon theatres in his Nova Scotia area, continuing his duties at the Capitol.

Anthony Rosato, manager of the Oswego theatre, Oswego, N. Y., promoted a three-column, ten-inch ad with the Oswego *Palladium-Times* as cooperative advertising for "Francis."

Hugh S. Borland, manager of the Louis theatre, Chicago, demonstrating a two-way, X-ray mirror as lobby display for return of "The House on 92nd Street."

Frank Pratt, manager of the Paramount theatre, Portland, Ore., will shortly become city manager for both Evergreen theatres in Bellingham, Wash. He will be succeeded in Portland by Russell Smith.

Russell Schmidt sends photos of street ballyhoo stunts devised by Bill Hupp, assistant manager at John Hamrick's Music Box theatre, and by Carroll Birdsell, manager of the circuit's Rialto theatre, in Tacoma, Wash.

Manager Lou Levy and press agent Johnny Burke created quite a furor with the opening of Republic's "Sands of Iwo Jima" at Fabian's Fox theatre, in Brooklyn, with a detachment of marines on duty.

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, posts the name of "your representative in Congress" in the box office window, as a suggestion to patrons to write in protest of the Federal admissions tax.

Tiff Cook created a good lobby display for the British picture "Maytime in Mayfair" when no material was available for the Capitol theatre engagement in Toronto, by placing an old blow-up of the stars behind a new hand-lettered frame.

Ed Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, Ohio, sending in his advance stuff on a prize-entry campaign for "Mother Didn't Tell Me."

Julius Lamm, manager of the Uptown theatre, Cleveland, Ohio, held a model plane contest with local schools and Sea Scouts, to advertise "Chain Lightning."

Leonard Tuttle put a potato-peeling exhibit in his lobby at the St. Albans theatre, St. Albans, L. I., as promotion for "When Willie Comes Marching Home."

Bob Shapiro, manager of the Paramount theatre, on Broadway, checking in entries in the photographic contest being held as exploitation for "Riding High."

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, had the "Buccaneer's Girl" in costume as street ballyhoo for the picture of the same name.

Fanchon & Marco's 5,000-seat Fox theatre in St. Louis held its own Easter Parade, on stage, with an assortment of prizes for the best-dressed women in the audience, and the leading fashion commentator in a radio hook-up.

Frank Manente, manager of the Esquire theatre, Toledo, had a young man in convict stripes parading the streets to advertise two jail-bird pictures, "Paroled" and "Framed."

L. C. Smith, Jr., manager of the Ritz theatre, Macon, Ga., made a tieup with the local J. C. Penny store for a cooperative display on "Cowboy and the Prizefighter."

Eddie Mansfield held Easter egg hunts in three Commonwealth theatres in greater Kansas City; the Ashland, the Summit and the Midway, and gave prizes for winners who found the most eggs.

Ann DeRagon, manager of Walter Reade's Paramount theatre in Plainfield, N. J., advertised "Paid in Full" as "a four handkerchief picture" and then furnished imprinted Kleenex "crying 'kerchiefs" to accent the woman's angle. Paid off handsomely at the box office.

## Reisinger's Activities In Dayton

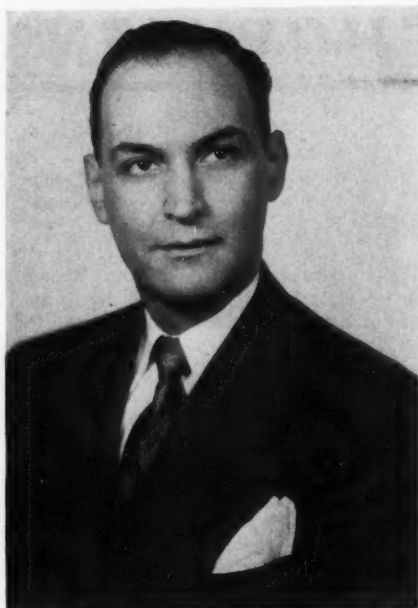
Bill Reisinger, manager of Loew's theatre, Dayton, Ohio, always has an impressive line-up of showmanship, covering current films and holding up the reputation of the circuit in his Ohio corner. Just now there are three letters in the mail from Bill, and each of them tells a story of exploitation at the point of sale. He has just welcomed the touring "Yellow Cab Man," with Bridget Carr catching a ride. And Bill made the most of his opportunity.

A ten-day contest with radio station WING was arranged in advance, just to award the winner who guessed what the meter would read when the cab drove up at the theatre in Dayton. Miss Carr appeared on "Breakfast at Servi's" on the same station, and on several other radio shows during her brief visit. Ushers wore Yellow Cab hats, and Yellow Cab drivers dubbed as ushers, directing their traffic to the theatre. Newspapers broke with publicity pictures and stories showing the good-looking taxi fare doing various things about town.

For "Johnny Holiday," Ronnie Alcorn, producer, made a personal appearance on a number of Dayton radio stations. A special screening of the picture was arranged to obtain indorsements by various club members, which were used for advertising purposes. For "The Third Man," Bill had street ballyhoo which we first saw illustrated by a British member of the Round Table—three men in procession and the third man wearing an Adam hat, which tips the sponsorship of cooperative advertising. The zither solo, widely known as "The Third Man" theme song, was plugged on all radio stations and in music shop tieups.

### Celebrates April First

Derald Hart, manager of the Chief theatre, Colorado Springs, Colo., landed a front page story in the *Gazette-Telegraph* telling of his discovery of a "man from Mars" and evidence of a flying saucer, marked "Lirpa Loof" in the nearby Garden of the Gods. The spot was ordered blacked out, he explained, by the Saucer Security Administration. Anyway, it was a good publicity story for "The Flying Saucer" appearing co-incidentally at the Chief theatre.



*Ted Davidson is known to the Round Table for the quality of showmanship he has displayed as manager of the State theatre, Lima, Ohio. So good, in fact, that Nat Wolf, Cleveland zone manager for Warner Brothers, has just awarded him an engraved wrist watch, in appreciation. And through recent months, Ted has been supervising the rebuilding of Warner's Sigma theatre, in Lima, which has now reopened, and becomes his new address.*

### Placards Drive-in Speakers For Coming Attractions

C. Granoski, manager of the 99E Drive-in theatre, near Stockton, Calif., places small placards in each speaker stand, where patrons cannot help but see them, announcing future attractions. Each day those are replaced that patrons carry away, but generally these little hangers stand the wind and weather and tell their advertising story. He says a view across the area represents "ten acres of selling opportunity," with hundreds of speakers carrying a sales message.

## Big Welcome For Matlack

Jack Matlack, executive assistant to the president of J. J. Parker theatres, Portland, Ore., writes to say that he is again in the running as a contender for the Quigley Awards. Jack has been slightly self-conscious, because he won so many Quigley Awards back in 1943-44 and he thought he was no longer eligible.

Right now, Jack is back in the running with an entry on "Jolson Sings Again"—and it's a substantial book, in the Matlack manner. It arrived a bit late for the first quarter, probably while Jack was adding embellishments to make it look as though this were a merely casual affair, but he couldn't conceal the fact that it was a major campaign, and it did arrive just in time for the second quarter, with a little time to spare. After a lapse of five years, we greet Jack as a contender again, back in the showmanship groove.

His campaign for "Jolson Sings Again" says: "They are singing it from the house-tops"—and that's no idle statement when it comes from Portland, where they are apt to do exactly that, under the Matlack influence. Forty pages of exhibits prove that radio, newspaper, window display, music tieups, billboards, street ballyhoo, exploitation tricks, commercial cooperation, juke box ideas, lobby stunts, can all be added together to spell "Jolson" at the Broadway, with a continuous overtone of ticket machines in operation.

### Special "Square Dance" Issue

Bob Agle sends a copy of the special edition of "Square Dance Jubilee," a tabloid newspaper style herald, illustrated with press-book mats from the picture of the same name, but sure to attract a lot of attention among the younger set who patronize the Appalachian theatres, in Boone, N. C.; Sparta, N. C., and West Jefferson, N. C.



*Ben Griefer, manager of the Adams theatre, Newark, N. J., sends us this photograph of his stage show for Easter Week, with Ed Herlihy, of the Horn and Hardart "Children's Hour" radio show and his supporting cast of talented juveniles.*

**HENRY  
R.  
ARIAS**

**PURCHASING AGENT**  
Foreign and Domestic  
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574  
Serving the Industry Since 1913. Negotiations in Any Language  
CABLE: HENARIAS, N. Y.





**Toshio Miyamoto, manager of the Shin-kojiwa theatre Katsushika-Ku, Tokyo, Japan, is an enthusiastic Round Table member and sends us lots of his advertising matter, in Japanese. Toshio's theatre seats 234, and his community, he says, is 1,000 meters square. His showmanship is up to our best standards, in quantity and quality.**

### "Red Menace" Does Well In Kentucky Theatre

According to Mrs. Clyde Marshall, co-owner of the Columbia theatre, Columbia, Ky., "The Red Menace" in a two-day run here played to far better than average grosses. Local Veterans of Foreign Wars were largely responsible for increased attendance, with their sponsorship of the program and participation in ticket sales. The V. F. W. post handled the advertising and did a bang-up job. Newspapers gave the attraction fine notices, with all praise for the veterans' support. Clifton Roger, manager of the theatre and members of the V. F. W., were in charge of arrangements.

### Sixty-five Dozen Eggs For Exploitation

Delmar Sherrill, assistant manager of the Playhouse theatre, Statesville, N. C., reports that he used sixty-five dozen colored eggs in his Annual Easter Egg hunt, planted by theatre staff and local Jaycees, for the pleasure of 400 young egg hunters of the Playhouse Kiddie Club. It was cold in the Carolinas, but the kids had a lot of fun, and the story was front page news.

### Reward Offered for Theatre

Dale Danielson, manager of the Dream and Mecca theatres in Russell, Kans., ran an "attention getter" in conjunction with his new institutional advertising. He offered a reward of \$1,000 to anyone who could not find the new Dream theatre. Condition was that the reward must be claimed in person at 627-629 Main Street, which is the address of the theatre.

MANAGERS' ROUND TABLE, APRIL 29, 1950

# Selling Approach

## THE OUTRIDERS—Metro-Goldwyn-Mayer.

In Color by Technicolor. Romance of the daring pioneers of the west. Renegade outriders and a red-headed girl. From the "Esquire" magazine serial of the same name. Lawless men and a flaming beauty on an Indian-infested trail, where every day holds new terror, and every night may be their last. 24-sheet and other posters contain pictorial material to dress lobby and marquee display. Generally too much copy, too many names for proper selling approach. There is no herald, but pressbook suggests newspaper mat No. 406, which is good for both purposes, and you can print locally. It contains scenes with captions, in addition to good display lines. There is a pressbook layout which shows 15 stills with captions, in the sort of display you can build yourself. Newspaper ad mats are in and out, so pick carefully what gives you the most value in your situation. Enough choice so you can get the good ones and skip the others. Picture has extraordinarily good color and your patrons will remark about it. It is a top-bracket western and that is what you have to sell. Accent of Arlene Dahl, as the red-head, will give you sales approach for both display and exploitation. Trailer emphasis is on action, and that's enough to convince many potential patrons. "Men Wanted" for daring adventure ads are suggested, but on doubtful list as prime advertising slant. Ramon Navarro is in the cast, if your audience can remember way back when. Nation-wide tieup with Kellogg's cereals will get millions of cartons on display in food stores. Joel McCrea is leading man, with Barry Sullivan and Claude Jarman, Jr., in supporting roles. All have their following in previous pictures. Some publicity mats will illustrate stories in free space, especially good takes of Arlene and Joel. Pressbook urges display to highlight Dahl's beauty; place her front and center in lobby and marquee.

## WABASH AVENUE—20th Century-Fox.

In color by Technicolor. When Betty Grable shimmies, the box office shakes. Meet the first lady of rhythm and roll, and the rollicking, roaring street she rocked to fame. It was the gayest, lustiest, naughtiest street in the nation. Here's the stuff a great musical picture is made of. Betty Grable, Victor Mature and Phil Harris, with a great supporting cast. 24-sheet and other posters supply cut-out figures for lobby and marquee display, with over-sized lettering to spell title of the picture. The pressbook cover has the best advertising drawing, but it isn't available in mat form, although many theatres could reproduce it in two colors if given the opportunity. Same theme is found in lesser degree in mats No. 300 and 501, both quite large. There are teaser ads, including the best in the book, No. 201, but it reads "What an Easter package!" so what good is it until 1951? Other teasers and small ads are generally okay, but some of the shots of Grable's hairdo make her look like a cross between Betty Hutton and Harpo Marx. There are five new hit tunes including "Wilhelmina" and "Baby, Won't You Say You Love Me?" that will get plenty of tieups with music shops and disc-jockeys. And six old favorites, in the picture, dating back to the old days of "Wabash Avenue." Exploitation based on the 1893 Chicago World's Fair, the period of the picture, is in line. Horse and buggy advertising, barber shop quartets, handlebar mustache contest and gay nineties costume promotions are all suggested in the pressbook. A tieup nationally with Ford Mercury dealers will post 50,000 twenty-four sheet posters from April 15th to May 15th. Pressbook suggests buying "hitch-hike" radio time, for spots immediately following Phil Harris programs. Boost World's Most Popular Blond—Betty at her Bubbling, Bumptious, Be-Dazzling Best. Herald keys your campaign.

## Janitor Gets a Press Notice

Dick Eason, manager of the Carolina theatre, Hickory, N. C., sends a tear sheet from the *Daily Record* in which the Carolina janitor gets himself a good notice for the manner in which he picks up so many lost articles, and keeps the theatre neat and tidy. The reporter found a good human interest story and the theatre received some excellent publicity for its service.



## Tank Display for "Battleground"

Dick Miller, manager of Basil's Genesee theatre, Buffalo, had about the biggest army tank it was possible to roll through the streets as front display for "Battleground."

**FASTER  
THAN  
EVER!**

YOU'LL LIKE OUR  
QUICK SERVICE &  
QUALITY WORK!

CHICAGO  
1327 S.  
WABASH

**FILMACK**

**SPECIAL TRAILERS**

NEW YORK  
619 W.  
54th ST.

# HOW THE PRODUCT LOOKS TO INDEPENDENT FILM BUYERS

Product they have seen but which has not yet played their theatres is evaluated herewith by film buyers of U. S. independent circuits.

Titles run alphabetically. The tabulation is cumulative, embracing additional ratings with those published in the two previous editions of the HERALD. Daggers denote attractions published for the first time. EX means Excellent; VG—Very Good; GD—Good; FR—Fair; AV—Average; PR—Poor.

## THE FILM BUYER'S RATING

|                                       | EX | VG | GD | FR | AV | PR |
|---------------------------------------|----|----|----|----|----|----|
| All the King's Men (Col.)             | 6  | 3  | —  | —  | —  | —  |
| Ambush (MGM)                          | 1  | 2  | 2  | 1  | —  | —  |
| Backfire (W.B.)                       | —  | —  | 1  | —  | 2  | 2  |
| Baron of Arizona (Lippert)            | —  | 3  | 3  | 3  | 1  | —  |
| Battleground (MGM)                    | 6  | —  | 2  | —  | —  | —  |
| Big Hangover, The (MGM)               | —  | 2  | 7  | 3  | —  | —  |
| Big Lift, The (20th-Fox)              | 1  | 2  | 7  | 3  | —  | 2  |
| Black Hand (MGM)                      | —  | —  | 3  | 4  | 5  | 1  |
| Blue Grass of Kentucky (Mono.)        | —  | 1  | 1  | —  | —  | —  |
| Borderline (U-I)                      | —  | —  | 2  | 1  | 1  | —  |
| Buccaneer's Girl (U-I)                | —  | —  | —  | 4  | 3  | 1  |
| Captain Carey, U.S.A. (Para.)         | —  | 1  | 5  | 4  | 2  | 1  |
| Captain China (Para.)                 | —  | —  | 2  | 1  | 1  | 1  |
| Capture, The (RKO Radio)              | —  | —  | 1  | 3  | —  | 2  |
| Cargo to Capetown (Col.)              | —  | —  | 3  | 2  | —  | 1  |
| Chain Lightning (W.B.)                | —  | 2  | 4  | 3  | —  | —  |
| Champagne for Caesar (U.A.)           | —  | 3  | 5  | 3  | 1  | 2  |
| Cheaper by the Dozen (20th-Fox)       | 16 | 14 | 11 | —  | —  | —  |
| Cinderella (RKO Radio)                | 12 | 5  | 2  | —  | —  | —  |
| Comanche Territory (U-I)              | —  | 1  | —  | 6  | —  | —  |
| Conspirator (MGM)                     | —  | —  | 1  | 2  | 5  | 3  |
| Dakota Lil (20th-Fox)                 | —  | —  | —  | —  | 1  | 2  |
| †Damned Don't Cry, The (W.B.)         | —  | 1  | 3  | —  | —  | —  |
| Daughter of Rosie O'Grady, The (W.B.) | 1  | 8  | 4  | —  | —  | —  |
| Dear Wife (Para.)                     | 1  | 3  | 3  | —  | —  | —  |
| D.O.A. (U.A.)                         | —  | —  | —  | 2  | 2  | 1  |
| Eagle and the Hawk, The (Para.)       | 1  | 4  | 4  | 3  | —  | —  |
| East Side, West Side (MGM)            | —  | —  | 4  | 2  | —  | —  |
| Father Is a Bachelor (Col.)           | 1  | —  | —  | 2  | 3  | —  |
| Francis (U-I)                         | 9  | 11 | 3  | 2  | —  | —  |
| †Good Humor Man (Col.)                | —  | —  | 2  | —  | —  | —  |
| Great Rupert, The (E-L)               | —  | 1  | —  | 1  | 1  | 1  |
| Heiress, The (Para.)                  | —  | 2  | 2  | 2  | —  | —  |
| I Was a Shoplifter (U-I)              | —  | —  | —  | 1  | 2  | 1  |
| †Johnny Holiday (U.A.)                | —  | 1  | 1  | —  | —  | —  |
| Jolson Sings Again (Col.)             | 1  | 2  | 1  | 2  | —  | —  |
| Key to the City (MGM)                 | —  | 5  | 5  | —  | 1  | —  |
| Kid from Texas (U-I)                  | —  | 1  | 4  | 1  | 3  | —  |

|  | EX | VG | GD | FR | AV | PR |
|--|----|----|----|----|----|----|
| †Kill The Umpire (Col.)                    | —  | —  | 2  | —  | —  | —  |
| Kiss for Corliss (U.A.)                    | —  | —  | 1  | —  | 2  | 1  |
| Love Happy (U.A.)                          | —  | 1  | 2  | 2  | 1  | —  |
| Ma and Pa Kettle Go to Town (U-I)          | —  | 4  | 7  | 2  | 1  | 1  |
| Malaya (MGM)                               | 1  | —  | 4  | 2  | —  | —  |
| Man on the Eiffel Tower (RKO Radio)        | —  | —  | 1  | 1  | 1  | 2  |
| Montana (W.B.)                             | —  | 1  | —  | 3  | —  | —  |
| Mother Didn't Tell Me (20th-Fox)           | —  | 3  | 4  | 3  | 2  | 1  |
| Mrs. Mike (U.A.)                           | —  | 1  | 3  | —  | —  | —  |
| My Foolish Heart (RKO Radio)               | —  | 1  | 4  | —  | —  | —  |
| Nancy Goes to Rio (MGM)                    | —  | 8  | 5  | 2  | 1  | —  |
| Nevadan, The (Col.)                        | —  | 2  | 1  | 1  | —  | —  |
| No Man of Her Own (Para.)                  | —  | 1  | 6  | 3  | 1  | —  |
| No Sad Songs For Me (Col.)                 | 2  | 3  | 4  | 1  | —  | 2  |
| One Way Street (U-I)                       | —  | —  | 1  | 1  | —  | 2  |
| Outlaw, The (RKO Radio)                    | 1  | —  | —  | 1  | —  | 3  |
| Outriders, The (MGM)                       | 2  | 5  | 9  | 2  | 1  | —  |
| Outside the Wall (E-L)                     | —  | —  | —  | 1  | 1  | —  |
| Paid in Full (Para.)                       | —  | 1  | 1  | 4  | 3  | 4  |
| Palomino, The (Col.)                       | —  | —  | —  | 1  | —  | 2  |
| Perfect Strangers (W.B.)                   | —  | 1  | 2  | 6  | 6  | 3  |
| Please Believe Me (MGM)                    | —  | 2  | 4  | 5  | 2  | 1  |
| Quicksand (U.A.)                           | —  | —  | 2  | 4  | 5  | —  |
| Reformer and the Redhead (MGM)             | 1  | 9  | 4  | 2  | —  | —  |
| Riding High (Para.)                        | 10 | 7  | 6  | —  | —  | —  |
| Samson and Delilah (Para.)                 | 5  | 1  | 2  | —  | —  | —  |
| Sands of Iwo Jima (Rep.)                   | 5  | 2  | —  | 1  | —  | —  |
| Shadow on the Wall (MGM)                   | —  | —  | 1  | 4  | 2  | —  |
| Side Street (MGM)                          | —  | —  | —  | 1  | 2  | 1  |
| Singing Guns (Rep.)                        | —  | 2  | 2  | 4  | —  | —  |
| Stage Fright (W.B.)                        | —  | 1  | 5  | 6  | 2  | 1  |
| Stromboli (RKO Radio)                      | —  | —  | —  | 1  | —  | 3  |
| Sundowners, The (E-L)                      | —  | —  | 6  | 4  | —  | —  |
| Third Man, The (S.R.O.)                    | 3  | 3  | 4  | 2  | —  | —  |
| Three Came Home (20th-Fox)                 | 1  | 6  | 7  | —  | —  | —  |
| Ticket to Tomahawk (20th-Fox)              | —  | 5  | 4  | 1  | —  | —  |
| Traveling Saleswoman (Col.)                | —  | —  | —  | 1  | 1  | 1  |
| Twelve O'Clock High (20th-Fox)             | 4  | 4  | 1  | —  | —  | —  |
| Under My Skin (20th-Fox)                   | —  | —  | 4  | 10 | 2  | 3  |
| Webash Avenue (20th-Fox)                   | 6  | 8  | 10 | —  | —  | —  |
| Wagonmaster (RKO Radio)                    | 1  | 1  | 1  | 2  | —  | —  |
| When Willie Comes Marching Home (20th-Fox) | 2  | 3  | 1  | —  | —  | —  |
| †Winslow Boy, The (E-L)                    | —  | —  | —  | 2  | —  | —  |
| Woman in Hiding (U-I)                      | —  | —  | 2  | 2  | 1  | —  |
| Woman of Distinction (Col.)                | —  | 1  | 7  | 2  | —  | —  |
| Woman on Pier 13 (RKO Radio)               | —  | —  | 1  | —  | 1  | 2  |
| Yellow Cab Man, The (MGM)                  | 2  | 4  | 7  | 4  | 2  | —  |
| Young Man With a Horn (W.B.)               | 2  | 1  | 9  | 1  | 2  | 2  |

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Holmes Educators \$350; Simplex Acme \$795; Simplex SP or Standard \$995—all dual equipments with 2000' magazines, lenses, amplifier, speaker, etc. 2 RCA Brenkert Ecomarc L. I. arc lamps with Benwood-Linze 30A rectifiers, like new, \$395; Super Simplex heads, \$895 pair. All available on time payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

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WE'RE LIQUIDATING ENTIRE FILMCRAFT studio—MR twin arcs worth \$250, now \$89.50; spot-lamps including bulb, barndoors, diffusers, rolling stand—2KW Juniors, \$104.50; juniors less stands, \$87.50; hundreds of good bulbs, 75% off. Background process projector, 4 Selayn motors, sound playback, lenses, screen, etc., worth \$15,000, rebuilt, \$4,995; MR microphone boom with dolly, \$395. Send for Bulletin Filmli. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

WANTED—16 AND 35MM MITCHELLS, BELL and Howell cameras, sound and silent Movielas, laboratory equipment. Send listing for our liberal cash offers. All 16-35mm production equipment sold and rented. THE CAMERA MART, INC., 70 West 45th St., New York.

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DON'T OVERLOOK S. O. S. NEW BOOTH equipments for theatres \$2,950; for drive-ins \$3,950, actually 1/2 off market price! Special: new latest Morelite Monarc 70 ampere lamps with 14" reflectors \$695 pair. Time Deals and Trades Tool Send for details. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

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UMI

# The Product Digest

## The Gunfighter

20th-Fox—Western Susp.

Action on the grand  
of the western  
acteristics  
tuned d-  
stor

who  
honor and  
Finally he comes  
ast enough.  
to see the wife  
(Helen Westcott) and the son he had left eight  
years before. The town marshal, excellently  
done by Millard Mitchell, an old friend, gives  
him a break, he stays briefly and tries to see  
wife and child, while the suspense, quietly but  
steadily mounts as the three brothers of a man  
he had killed approach the town for vengeance.

He makes peace with his wife, but justice  
must be served and he dies from a bullet in  
the back, from another of those youngsters  
looking for glory. As Peck dies he offers a  
moral lesson to his killer.

The story is essentially simple, yet it builds  
well through expert use of the suspense element  
and a tightly woven story. It is decidedly salable  
merchandise, in any situation.

Seen at the New York projection room. Re-  
viewer's Rating: Very Good.—CHARLES S.  
AARONSON.

Release date, July, 1950. Running time, 84 minutes.  
PCA No. 14217. General audience classification.  
Jimmie Ringo.....Gregory Peck  
Peggy Walsh.....Helen Westcott  
Sheriff Mark Strett.....Millard Mitchell  
Molly.....Jean Parker  
Mac.....Karl Malden  
Hunt Bromley.....Skip Homeier  
Charlie.....Anthony Ross  
Verna Felton, Ellen Corby, Richard Jaeckel, Alan Hale,  
Jr., David Clarke, John Pickard, B. G. Norman, An-  
gela Clarke, Cliff Clark, Jean Inness, Eddie Ehrhart,  
Albert Morin, Kenneth Tobey, Michael Branden, Eddie  
Parkes, Ferris Taylor, Hank Patterson, Mae Marsh

## The Secret Fury

RKO—Spine-tingling Melodrama

There seems little doubt that this mystery  
melodrama, expertly produced and directed by

Jack H. Skirball and Mel Ferrer, respectively,  
will just about give audiences all the spine-  
tingling they can comfortably take.

The film starts leisurely, builds slowly, and  
is up at a terrific emotional pace, so much  
so that the last violent sequence seems  
anti-climactic. Word of mouth alone  
of considerable help to the exhibitor  
the engagement of "The Secret  
Fury" is a successful one. However, with a mar-  
name like Claudette Colbert head-  
tent cast, and with such support-  
ers Robert Ryan, Paul Kelly and  
there should be little trouble in  
exploitation fodder.

It is, but definitely not in detail. "The  
Fury" resembles the successful "Sorry,  
Number," in that a web of circum-  
stances traps the victim into a situation for  
which she has no responsibility whatsoever.  
At the same time, Miss Colbert plays the role of a  
happy-go-lucky heiress, a well-known concert  
artist, who has her wedding ceremony inter-  
rupted to hear a stranger accuse her of having  
been married a short time previously.

Mystified and shocked by this turn of events,  
Miss Colbert and Ryan, her fiance, with her  
aunt and family attorney, proceed to check the  
mystery man's accusations and slowly find out  
that everything points to the fact that Miss  
Colbert was indeed married before: the wed-  
ding license, the justice-of-the-peace who "rec-  
ognizes" her, a hotel maid, etc. The chain of  
circumstantial evidence closes in around her,  
and as she and Ryan finally confront her alleged  
husband, a shot is heard and the "husband"  
falls dead.

Now on trial for murder, Miss Colbert goes  
completely to pieces, and the family attorney  
has her committed to an insane asylum. Ryan,  
meanwhile, does a little detective work on his  
own, and discovers the whole business to be a  
frameup, including the forged signature on the  
marriage certificate, the fake justice-of-the-  
peace, the hotel maid, etc. The mystery is  
finally solved when the brains and the reason  
behind the plot are uncovered.

Lionel Houser has turned out a well-written  
screenplay from a story by Jack R. Leonard  
and James O'Hanlon. The opening of the pic-  
ture is somewhat unusual for what is to come,  
with a gay and light-hearted atmosphere being  
created. One almost expects a frothy comedy,  
in which Miss Colbert is so expert, to come  
forth.

Miss Colbert does an excellent job in por-  
traying the complete metamorphosis from a

happy-go-lucky girl to one shattered in mind  
and spirit. Ryan, Kelly, and Miss Cowl, supply  
solid support.

Reviewed at the RKO screening room in  
New York. Reviewer's Rating: Very Good.—  
CHARLES J. LAZARUS.

Release date, May 20, 1950. Running time, 86 min-  
utes. PCA No. 14197. General audience classification.  
Ellen .....Claudette Colbert  
David .....Robert Ryan  
Aunt Clara .....Jane Cowl  
Eric Lowell .....Paul Kelly  
Philip Ober, Elisabeth Risdon, Doris Dudley, Dave  
Barbour

## Sierra

Universal-International—Western

Keyed to the western fans and the juveniles,  
this is, within those limits, a big and satisfying  
hunk of literally colorful (courtesy of Techni-  
color) western entertainment. The criticisms of  
the critics would be obvious: Wanda Hendrix  
is ludicrously miscast as a woman lawyer; Burl  
Ives interferes with the sequence and action by  
accompanying himself on the guitar; the story  
is geared in dialogue and motivation to those  
who would believe the unbelievable.

All this is to the good, for the fans: a heart-  
warming story of a boy and his father hounded  
to the hills and almost run to ruin by evildoers  
and mob feeling—and then suddenly vindicated.  
Audie Murphy comes through again with one  
of those characterizations which seems to belong  
to him: youth, proud, wild but gentle, sober  
and even ascetic, and deadly with fist and gun.  
Dean Jagger as his father is convincing: Miss  
Hendrix is young and beautiful and Mr. Ives'  
appearance and voice are unique, attention com-  
pelling and contribute much amusement and  
entertainment. Producer Michael Kraike and  
director Alfred E. Green with the aid of their  
technical crew have made the picture in parts  
a thing of beauty in studies of western hills and  
plains and horseflesh, and, although guilty of a  
slow start, keep suspense and give an exciting  
completion.

The story has Murphy and his father Jagger  
hiding in the mountains 15 years because Jagger  
was thought guilty of murder. Woman lawyer  
Hendrix inadvertently finds them, is won to  
their cause, and through a combination of cir-  
cumstances is the agent in their clearance.  
These circumstances find the townspeople once  
more agitated, this time against Murphy, and  
the villains once more in action. However, it is  
the Hendrix persistence, the Murphy bravery,  
and bad luck which defeat the bad ones.

Seen at the home office projection room, New  
York. Reviewer's Rating: Good.—FLOYD STONE.

Release date, June, 1950. Running time, 83 minutes.  
PCA No. 14232. General audience classification.  
Riley Martin .....Wanda Hendrix  
Ring Hassard .....Audie Murphy  
Lonesome .....Burl Ives  
Jeff Hassard .....Dean Jagger  
Big Matt .....Richard Rober  
Anthony Curtis, Houseley Stevenson, Elliott Reid, Griff  
Barnet, Elizabeth Risdon, Roy Roberts, Gregg Martel,  
Sara Allgood, Erskine Sanford, John Doucette, Jim  
Arness, Ted Jordan, I. Stanford Jolley, Jack Ingram

SHOWMEN'S REVIEWS  
REISSUE REVIEWS  
ADVANCE SYNOPSIS  
SHORT SUBJECTS  
THE RELEASE CHART

## The Golden Gloves Story

### Krueger-Eagle Lion—The Boxing Game

Producer Carl Krueger herein offers exhibitors a picture which provides numerous exploitation possibilities since its title and theme are an annual headline event throughout the country. However, in bringing the story to the screen and showing how the national amateur boxing contest operates, Mr. Krueger and his director, Felix Feist, have concentrated chiefly on the personal lives of the several people involved.

James Dunn is the boxing referee whose code of living parallels the sporting rules of the ring. Kay Westfall is his daughter in love with two of the contestants, and Dewey Martin and Kevin O'Morrison are the fighters from opposite sides of the tracks. Problems arise when Martin, the tough, pugnacious lad who has had to fight for everything in life, vies with O'Morrison for the girl's affections. After a series of melodramatic adventures in and out of the ring she makes her choice.

The screenplay was written by Joe Ansen and Felix Feist from a story by D. D. Beauchamp and William F. Sellers. The producing company was Central National Pictures.

*Reviewed at a New York projection room screening. Reviewer's Rating: Good.*—GEORGE H. SPIRES.

Release date, May, 1950. Running time, 76 minutes. PCA No. 14262. General audience classification. Joe Riley.....James Dunn  
Nick Martel.....Dewey Martin  
Iris Anthony.....Gregg Sherwood  
Bob Gilmore.....Kevin O'Morrison  
Patti Riley.....Kay Westfall  
Arch War, Johnny Behr, Dickie Conon, Fern Persons, John "Red" Kullers, Tony Zale, Issy Kline, Jack Brickhouse, Dick Mastro, Michael McGuire, Art Van Harvey

## Operation Haylift

### Lippert—Topical Action Film

Fact and fiction are expertly interwoven here to produce an entertainment result warranting fully the type of exploitation suggested by the title and the topic. The title applies, of course, to the spectacular and spectacularly headlined operations of the U. S. Air Force in flying hay and grain to the millions of cattle and sheep pinned down by the blizzards that blanketed the Great Plains a year ago, and the Air Force cooperated with Lippert Productions in the making of the film in a manner to make this phase of the film powerfully impressive. Exhibitors in most locations should find equivalent cooperation in exploitation obtainable.

The fiction side of the picture—and the weaving of fiction with fact is admirably accomplished—casts Bill Williams and Tom Brown as brothers, the former a rancher in Nevada and the latter an Army pilot recently discharged upon whom the former depends for aid in working the ranch. But Brown is attracted back into the military service, which sets up a tension between the brothers which is not healed until, when the snows come and Williams' herds are starving, Brown returns in charge of the planes assigned to fly relief to the stock.

Joe Sawyer produced the picture, and William Berke directed, from a script by Sawyer and Dean Reisner.

*Reviewed at the Hawaii theatre, Hollywood. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, April 28, 1950. Running time, 74 minutes. PCA No. 14359. General audience classification. Rancher.....Bill Williams  
Pilot.....Tom Brown  
Ann Rutherford, Jane Nigh, Joe Sawyer, Richard Travis, Raymond Hutton, Jimmy Conlon, Tommy Ivo, Dink Dean, Joanna Armstrong

## Military Academy

### Columbia—Youth Rehabilitation

Take a group of youths of the "Dead-End Kid" variety; give them the choice of going to a reform school or a military academy for rehabilitation, then show how their way of life

conflicts with the discipline imposed upon cadets and you have the plot for Columbia's "Military Academy" as produced by Wallace MacDonald and directed by D. Ross Lederman.

Made with the cooperation of the Brown Military Academy at San Diego, Cal., and featuring "The Tenth Avenue Gang," which includes Stanley Clements, Myron Welton, Gene Collins and Leon Tyler, the picture has its interesting moments of school-boy comedy and adventure. As a sub-plot it also has the story of an instructor, played by James Millican, who has risen above his environment, which was the same as that of the boys. After much trouble he convinces the gang that their ways of gambling, cheating and fighting will lead only to a life of hardship. His leadership serves as an inspiration and the boys eventually become model cadets.

The story and screenplay was written by Howard J. Green, with no romantic interests.

*Reviewed at the Columbia projection room in New York. Reviewer's Rating: Fair.*—G.H.S.

Release date, April 20, 1950. Running time, 64 minutes. PCA No. 14198. General audience classification. Stash.....Stanley Clements  
Danny.....Myron Welton  
Mac.....Gene Collins  
Specs.....Leon Tyler  
James Millican, James Seay, William Johnston, R. Hamilton, Dick Jones, Buddy Swan, Con' John Michaels, Buddy Burroughs, John M Reynolds, Russ Conway, Tim Ryan

## Harbor of Missing

### Republic—Action Melodrama

Crime and punishment told against a background of underworld operation seas provide the theme for this drama. Mixing action and excitement fulfills the needs of its class.

Richard Denning has the focal role of a boat owner who strikes a deal to a boatload of contraband firearms for a gangster syndicate. The money transaction is hijacked, and Denning finds self having to elude those who stole the money as well as the angry group from whom it was stolen. In an attempt to clear his name he finds sanctuary with a Greek family, falls in love with the daughter, Aline Towne, and eventually finds peace and happiness.

Sidney Picker was associate producer, with R. G. Springsteen directing from a story by John K. Butler. John MacBurnie's photography has added to the picture through some fine underwater scenes of sponge fishing.

*Seen in the Republic projection room in New York. Reviewer's Rating: Fair.*

Release date, March 26, 1950. Running time, 60 minutes. PCA No. 14354. General audience classification. Brooklyn.....Richard Denning  
Mae Leggett.....Barbra Fuller  
Steven Gerary, Aline Towne, Percy Helton, George Zucco, Paul Marion, Ray Teal, Robert Osterloh, Fernanda Eliscu, Gregory Gay, Jimmie Kelly, Barbara Stanley, Neyle Morrow, Charles LaTorre

## REISSUE REVIEWS

### DESTINATION TOKYO

#### (Warner Brothers)

Originally released in January, 1944, Jerry Wald's production of "Destination, Tokyo" is the story of a submarine ordered to the coast of Japan on a top secret mission during the war. Starring Cary Grant, John Garfield, Alan Hale and Dane Clark, the HERALD review of December 25, 1943, said: "... it is superb screen fiction of what might have taken place when U. S. air and naval forces prepared for the bombing of Tokyo. . . . (It) emerges as an excellent war action film with sufficient entertainment value to keep the patrons coming to the box office in impressive numbers." It will be reissued June 3, 1950.

### GOD IS MY CO-PILOT

#### (Warner Brothers)

Taken from the autobiographical book by Col. Robert L. Scott, this picture as produced by Robert Buckner and directed by Robert Florey

takes the audience to the air war over China. In the March 3, 1945, issue of the HERALD the reviewer said "it is a top grade war picture packing suspense and thrills in full measure." Starring Dennis Morgan, Raymond Massey, Dane Clark and Alan Hale the picture will be reissued by Warners on June 3, 1950.

## ADVANCE SYNOPSIS

### THERE IS NO ESCAPE

#### (Lippert)

PRODUCER: Henry Halsted. DIRECTOR: Alfred Goulding. PLAYERS: Stanley Thurston, Patricia Hicks, Roddy Hughes.

MELODRAMA. Thurston, being released from prison, recounts his story to the chaplain through a series of flashbacks. He started with petty thievery as a boy and served his first prison term. After discharge he is offered a chance for rehabilitation through employment as a chauffeur for a wealthy business man. However, one night he starts a drinking party with the maid, and is fired. Desperate, he is looking for a living but is in a bad way. This time he calls into a

#### (Lippert)

PRODUCER: John S. Lippert. DIRECTOR: Robert Lowery, Ken Curtis, Chief Thundercloud, Martha Sherrill.

MELODRAMA. Brand captures King, stallion leader of a wild herd as a present for his little son, Bob. The boy and the horse develop a friendship and Bob nurses the horse back to health after he is badly hurt. Brand goes off to inspect some property and is followed, unknowingly, by an Indian and Harrison, ne'er-do-well. When Brand returns, Harrison is caught rifling the former's cabin, and sets fire to it. The damage is widespread; hundreds of animals are trapped and Brand is killed. Harrison tries to find Bob but he and King have ridden to a valley where King discovers that a new stallion leader is dominating his herd. There is a fierce battle between the two horses with King emerging as winner. Finally Bob is found, Harrison is exposed as a killer.

### SIX-GUN MESA

#### (Monogram)

PRODUCER: Wallace Fox. DIRECTOR: Wallace Fox. PLAYERS: Johnny Mack Brown, Gail Davis, Riley Hill, Leonard Penn, Marshall Reed, Milburn Morante.

MELODRAMA. After four of his men have been poisoned by Land, a member of the Carson gang who are trying to take over a town, Forbes beds his herd on Six Gun Mesa, just outside. Land stampedes the herd and Forbes and his entire crew are murdered. Carson implicates Forbes' foreman Dave for the murder. Dave's friends come to his rescue and outsmart the gang.

# SHORT SUBJECTS

## reviews and synopses

Reviews and synopses of short subjects printed in *Product Digest* are indexed in the Short Subjects Chart, *Product Digest* Section, pages 270-271.

Running times are those furnished by the distributor.

### WHERE'S THE FIRE? (20th-Fox)

*March of Time* (V16-3)  
This latest *March of Time* traces the development of fire-fighting equipment from the early days to the present time, dwelling particularly on the volunteer fire companies in the small communities throughout the country. After examining big city fire equipment and the thrills and excitement of fighting city fires, the film turns to Middletown, N. Y., where the fire department has seven volunteer companies. Also shown is the modern volunteer fire company at White Horse, a small suburb of Trenton, N. J., where practically all community activities center around the firehouse and the volunteers who contribute a valuable service to community life.  
Release date, April 28, 1950 19 minutes

### COLORFUL HOLLAND (MGM)

*FitzPatrick Traveltalk* (T-116)  
Beginning in a rural section of Holland, the camera shows scenes of the famous cheese markets, then on to Spakenburg where the colorful costumes of the natives are noted. Scenes from Hoorn and Staphorst, two typically Dutch villages, supplement the film.  
Release date, March 4, 1950 9 minutes

### THE RASSLIN' MATCH OF THE CENTURY (Columbia)

*World of Sports* (2806)  
This one-reeler brings two of the nation's foremost grapplers, Mr. America and Black Panther, before the camera in a demonstration of wrestling. The narration is by Bill Stern.  
Release date, March 30, 1950. 9 minutes

### DIZZY YARDBIRD (Columbia)

*All-Star Comedy* (2414)  
Everything goes wrong, with the laughs on Joe Besser when he is inducted into the Army. The Sergeant, who is convinced the Army would be better off without Joe, gets caught in a fire in the mess hall and he is rescued by the Army's newest misfit. The 2-reeler ends with Joe a hero.  
Release date, March 9, 1950 16½ minutes

### SITZMARKS THE SPOT (Warner)

*Vitaphone Novelty* (6605)  
Mr. Average Man, overcome by skiing propaganda, succumbs to the lure of the sport and, loaded down with ski accessories, hies himself to the snow trails. His exaggerated efforts resulting in crash landings provide the laughs in this featurette.  
Release date, March 11, 1950 10 minutes

### TOM THUMB'S BROTHER (Columbia)

*Color Favorite* (2608)  
Tom Thumb is small but Pee Wee, his tiny brother, wishes only to be as big and strong as Tom. When Tom is cornered by a kitten, Pee Wee comes to his rescue and proves to himself that what he lacks in size he makes up in quality.  
Re-release date, March 23, 1950 7 minutes

### GYM JAM (Paramount)

*Popeye* (E9-4)  
It's "ladies day" at the gym where Popeye is the physical instructor and Olive Oyl his pupil. Everything is fine until Bluto appears in a blond wig, tricks Popeye, and makes off with Olive. Popeye with the help of his ever-handly can of spinach splatters Bluto and wins a reward from Olive.  
Release date, March 17, 1950 7 minutes

### FROLIC IN SPORTS (20th-Fox)

*Sports Review* (3051)  
Narrated by Ed Thorgeresen, the camera records in Technicolor the fun and entertainment provided by sports from winter's variety along the snow trails at Lake Placid in the Adirondack Mountains to the many diversions in summer sports. Included in the latter are a canoe procession by camp girls on Lake Sebago, Me., a fishing tourney in sun-baked Florida, and a terpsichorean display by belles of Florida's Southern College.  
Release date, March, 1950 9 minutes

### SHORT'NIN' BREAD (Paramount)

*Screen Song* (X9-6)  
The cakes and pies in a bakery cut a rug with the audience joining in the fun singing *Short'nin' Bread*. Mr. Up-Side-Down cake walks on the ceiling, Napoleon escorts Mme. Eclair, Mr. Rum Cake wobbles unsteadily, and the bouncing ball beats out the rhythm for the audience.  
Release date, March 24, 1950 7 minutes

### TEACHER'S PEST (Paramount)

*Noveltoon* (P9-5)  
Little junior owl, on his way to school, tries hard to live up to the reputation of his elders of being wise but despite his best efforts lands in the wolf's pot of boiling water. He is on his way to being the main course of the wolf's dinner when Mama Owl rescues him.  
Release date, March 31, 1950 7 minutes

### CILLY GOOSE (Paramount)

*Champion* (Z9-4)  
Cilly Goose creates a sensation when she paints one of her eggs gold and is hailed as the "goose that lays the golden eggs." Her rise to stardom is fantastic but Cilly wakes up to find it was only a dream. An amusing climax comes when a gosling hatched from one of her eggs emerges with one gold tooth displayed.  
Release date, March 10, 1950 10 minutes

### SWEET SERENADE (Univ.)

*Name-Band Musical* (5305)  
"Moonlight Serenade" is the theme song for this Tex Beneke and Orchestra short subject. There are special band arrangements of "Swing Low, Sweet Chariot," "Pin Striped Pants," and "Tuxedo Junction." Adding to the entertainment are Maurice and Maryea, choreographers, and "The Moonlight Serenaders," vocal group.  
Release date, March 1, 1950 15 minutes

### NEW ZEALAND RAINBOW (RKO)

*Sportscope* (04,307)  
A party of four visit the Lake Taupo region of New Zealand, which is shown as one of the best vacation spots in that part of the world with a reputation as a fresh water fisherman's paradise. Volcanic action fills the lake with ash that is detrimental to fishing, but the fishermen shown in the film seem to know just where to cast as they bring in their share of New Zealand rainbow trout.  
Release date, March 10, 1950 8 minutes

### GROAN AND GRUNT (RKO)

*Comedy Special* (03,403)  
A gorilla-like wrestler is pestering Gil Lamb's girl friend, Mabel, and through a series of misadventures Gil finds himself in a wrestling match with the champ. Believe it or not, anemic-looking Gil comes out the winner with a little outside help from Mabel.  
Release date, January 20, 1950 17 minutes

### SUNK BY THE CENSUS (RKO)

*Edgar Kennedy Comedy* (03,504)  
Edgar, as a census taker, is interested primarily in finding a rich widow for his father-in-law so he won't have to continue to support the old man. "Pop" says all he wants to make him happy is a cow. When Edgar brings home both the cow and a phony "rich widow," the fun begins with Edgar left holding the bag.  
Re-Release date, January 13, 1950 18 minutes

### DINKY IN THE BEAUTY SHOP (20th-Fox)

*Terrytoon* (5006)  
An old buzzard, with high hopes for a chicken dinner, converts his trailer into a beauty shop to lure the hens from the barnyard. He not only succeeds in capturing the hens but the rooster also. Dinky comes to the rescue.  
Release date, April, 1950 7 minutes

### AESOP'S FABLE FOILING THE FOX (20th-Fox)

*Terrytoon* (5005)  
The irrepressible Dingbat resorts to all sorts of daffy antics in his efforts to squelch the wily fox who is attempting to capture a lamb. The battle wages back and forth with Dingbat eventually caging the fox.  
Release date, April, 1950 7 minutes

## SERIALS

### RADAR PATROL VS. SPY RING (Republic)

*Serial* (4982)  
The sinister activities of a spy ring negotiating with the war lords of a potential enemy of the United States to sabotage plans for a vast defense system of radar stations along the American borders, is the theme of Republic's new thrilling serial. Kirk Alyn plays the part of a Radar Defense Bureau operative, coming to the rescue of a brilliant radar scientist, played by Jean Dean, who is kidnapped by the head of the spy ring, John Merton, and his most trusted agent, Eve Whitney. Countless dangers and exciting experiences are encountered by these four and other members of the cast in the 12 chapters of the serial until the thrilling climax is reached when the spy king and his henchmen are demobilized. The serial was directed by Fred C. Brannon with Franklin Adreon as associate producer.  
Release date, April 15, 1950 12 chapters

### CODY OF THE PONY EXPRESS (Col.)

*Serial* (2140)  
The Columbia serial has 15 chapters of exciting "rootin' tootin' shootin'" on the Western frontier which should have the serial fans awaiting each new episode. An increase in outlawry caused by a shady Eastern syndicate plotting to gain control of the Western frontier, bring Army undercover investigator Lieut. Archer (Jock O'Mahoney) and young Pony Express rider Bill Cody (Dickie Moore) together in a common cause. With a small group of comrades, they team up to discover and bring to justice the secret leader, played by George Lewis, and his outlaw gang. Every villainous trick is used by the outlaws, but Cody and Archer persevere through countless harrowing experiences to wipe out the gang of renegades. Some others featured in the serial are Peggy Stewart, William Fawcett, Tom London, Helena Dare. Directed by Spencer Bennet and produced by Sam Katzman.  
Release date, April 6, 1950 15 chapters

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 270-271, issue of April 22, 1950.

Feature product listed by Company on page 255, issue of April 8, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

| TITLE—Production Number—Company                        | Stars    | Release Date                          | Running Time   | REVIEWED<br>(S) = synopsis |          | Nat'l Groups | RATINGS   |               |
|--|----------|---------------------------------------|----------------|----------------------------|----------|--------------|-----------|---------------|
|  |          |                                       |                | Issue                      | Page     |              | L. of D.  | Herald Review |
| ABANDONED (707)  | Univ.    | Dennis O'Keefe-Gale Storm             | Oct., '49      | 79m                        | Oct. 8   | 41           | A         | A-2 Good      |
| Abbott & Costello Meet the Killer, Boris Karloff (702) | Univ.    | Abbott-Costello-Karloff               | Aug., '49      | 84m                        | Aug. 6   | 4706         | AY        | A-1 Fair      |
| Adam and Evalyn (Brit.)                                | Not Set  | Stewart Granger-Jean Simmons          | Nov. 26        | 92m                        | Nov. 26  | 98           |           | Good          |
| Adam's Rib (7)*  | MGM      | Spencer Tracy-Katharine Hepburn       | Nov. 18, '49   | 101m                       | Nov. 5   | 73           | A or AY   | A-2 Excellent |
| Adventures of Ichabod & Mr. Toad, The (color) (093)    | RKO      | Walt Disney Feature                   | Oct. 1, '49    | 68m                        | Aug. 27  | 4730         | AYC       | A-1 Excellent |
| Against the Wind (Brit.) (965)                         | EL       | Robert Beatty-Simone Signoret         | Sept., '49     | 95m                        | May 28   | 4626         | AYC       | B Good        |
| Air Hostess (120)                                      | Col.     | Gloria Henry-Ross Ford                | Aug. 25, '49   | 61m                        | Aug. 13  | (S)4715      |           | A-1           |
| Alias the Champ (817)                                  | Rep.     | Robert Rockwell-Barbara Fuller        | Oct. 15, '49   | 60m                        | Oct. 29  | 66           |           | A-2 Good      |
| All the King's Men (227)*                              | Col.     | Broderick Crawford-Joanne Dru         | Jan., '50      | 109m                       | Nov. 5   | 73           | A or AY   | B Excellent   |
| Always Leave Them Laughing (908)*                      | WB       | Milton Berle-Virginia Mayo            | Nov. 26, '49   | 116m                       | Nov. 26  | 97           | AYC       | B Very Good   |
| Amazing Mr. Beecham (Brit.) (021)                      | EL       | Cecil Parker-A. E. Matthews           | Feb., '50      | 85m                        | Dec. 31  | 137          | AYC       | A-2 Good      |
| Ambush (13)  | MGM      | Robt. Taylor-John Hodiak-Arlene Dahl  | Jan. 13, '50   | 89m                        | Dec. 24  | 129          | AYC       | A-1 Very Good |
| And Baby Makes Three (229)                             | Col.     | Robert Young-Barbara Hale             | Dec., '49      | 84m                        | Dec. 3   | 105          | A         | B Average     |
| Angels in Disguise (4818)                              | Mono.    | Leo Gorcey-Huntz Hall                 | Sept. 25, '49  | 63m                        | Nov. 26  | 98           | AYC       | A-2 Fair      |
| Anna Lucasta (148)                                     | Col.     | Paulette Goddard-Oscar Homolka        | Aug., '49      | 86m                        | July 16  | 4682         | A         | B Very Good   |
| Annie Get Your Gun (color)                             | MGM      | Betty Hutton-Howard Keel              | Not Set        | 107m                       | Apr. 15  | 261          |           | A-2 Excellent |
| Any Number Can Play (930)*                             | MGM      | Clark Gable-Alexis Smith              | July, '49      | 102m                       | June 4   | 4633         | A         | A-2 Good      |
| Apache Chief (4824)                                    | Lippert  | A. Curtis-R. Hayden-C. Thurston       | Nov. 4, '49    | 60m                        | Oct. 22  | 59           |           | A-1 Fair      |
| Arctic Fury (011)                                      | RKO      | Del Cambre-Eve Miller                 | Oct. 1, '49    | 61m                        | Oct. 1   | 34           | AYC       | A-1 Good      |
| Astonished Heart, The (Brit.)                          | Univ.    | Noel Coward-Celia Johnson             | Mar., '50      | 92m                        | Feb. 18  | 197          | A         | B Very Good   |
| BACKFIRE (915)   | WB       | Virginia Mayo-Gordon Mac Rae          | Feb. 11, '50   | 91m                        | Jan. 21  | 161          | A         | A-2 Good      |
| Bagdad (color) (903)*                                  | Univ.    | M. O'Hara-P. Christian-V. Price       | Nov., '49      | 82m                        | Nov. 26  | 97           | AYC       | A-2 Good      |
| Bandit King of Texas (867)                             | Rep.     | Allan "Rocky" Lane-Eddy Waller        | Aug. 29, '49   | 60m                        | Oct. 8   | 41           | AYC       | Good          |
| Bandits of El Dorado (268)                             | Col.     | Chas. Starrett-Smiley Burnette        | Oct. 20, '49   | 56m                        | Nov. 5   | (S)75        | AYC       | A-1           |
| Barbary Pirate (212)                                   | Col.     | Donald Woods-Trudy Marshall           | Nov. 10, '49   | 65m                        | Aug. 13  | 4714         | AY        | A-2 Fair      |
| Baron of Arizona (4902)                                | Lippert  | Vincent Price-Edna Drew               | Mar. 4, '50    | 93m                        | Feb. 18  | 198          |           | A-2 Good      |
| Barricade (color) (918)                                | WB       | D. Clark-R. Massey-R. Roman           | Apr. 1, '50    | 75m                        | Mar. 11  | 221          | A         | B Good        |
| Battleground (14)*                                     | MGM      | Van Johnson-John Hodiak               | Jan. 20, '50   | 118m                       | Oct. 1   | 33           | AY        | A-1 Superior  |
| Beau Geste (4920)                                      | Para.    | G. Cooper-R. Milland (reissue)        | east Mar., '50 | 114m                       | Mar. 25  | 238          |           |               |
| Beauty on Parade                                       | Col.     | Robert Hutton-Lola Albright           | May 4, '50     | 66m                        | Mar. 25  | 237          | AYC       | Good          |
| Bed of Roses   | RKO      | J. Fontaine-R. Ryan-Z. Scott          | Sept. 16, '50  |                            | Mar. 25  | (S)238       |           |               |
| Belle of Old Mexico (4906)                             | Rep.     | Estelita Rodriguez-Robert Rockwell    | Mar. 1, '50    | 70m                        | Feb. 11  | 189          | AY        | A-2 Fair      |
| Bells of Coronado (color) (4941)                       | Rep.     | Roy Rogers-Dale Evans                 | Jan. 8, '50    | 67m                        | Jan. 21  | 163          | AYC       | Good          |
| Beware of Blondie                                      | Col.     | Penny Singleton-Arthur Lake           | Not Set        | 66m                        | Apr. 8   | 254          |           | Fair          |
| Beyond the Forest (906)                                | WB       | Bette Davis-Joseph Cotten             | Oct. 22, '49   | 96m                        | Oct. 22  | 59           | A         | B Average     |
| Big Hangover, The (28)                                 | MGM      | Van Johnson-Elizabeth Taylor          | May 26, '50    | 82m                        | Mar. 18  | 229          |           | A-2 Excellent |
| Big Lift, The (012)                                    | 20th-Fox | Montgomery Clift-Paul Douglas         | May, '50       | 120m                       | Apr. 15  | 261          | AYC       | A-2 Excellent |
| Big Wheel, The   | UA       | Mickey Rooney-Thomas Mitchell         | Nov. 4, '49    | 92m                        | Nov. 5   | 73           | AY        | B Very Good   |
| Black Book, The (926)<br>(formerly Reign of Terror)    | EL       | Robert Cummings-Arlene Dahl           | Aug., '49      | 89m                        | May 21   | 4617         |           | A-2 Good      |
| Black Hand (20)  | MGM      | G. Kelly-J. C. Naish-T. Celli         | Mar. 17, '50   | 93m                        | Jan. 21  | 161          | AY or AYC | A-2 Excellent |
| Black Magic  | UA       | Orson Welles-Nancy Guild              | Aug. 19, '49   | 105m                       | Aug. 20  | 4721         |           | B Very Good   |
| Black Midnight (4805)                                  | Mono.    | Roddy McDowall-Damian O'Flynn         | Oct. 2, '49    | 66m                        | Sept. 10 | (S)11        | AYC       | A-1           |
| Black Shadows (944)                                    | EL       | African Travelogue                    | July 29, '49   | 62m                        | Oct. 1   | 34           |           | A-2 Average   |
| Blonde Bandit, The (4904)                              | Rep.     | Gerald Mohr-Dorothy Patrick           | Dec. 22, '49   | 60m                        | Jan. 28  | 169          | A or AY   | A-2 Good      |
| Blonde Dynamite (4913)                                 | Mono.    | Leo Gorcey-Adele Jergens              | Feb. 12, '50   | 66m                        | Feb. 4   | (S)178       | A         | B             |
| Blondie Hits the Jackpot (205)                         | Col.     | Penny Singleton-Arthur Lake           | Oct. 6, '49    | 66m                        | Oct. 8   | (S)42        | AYC       | A-1           |
| Blondie's Hero (206)                                   | Col.     | Penny Singleton-Arthur Lake           | Mar. 9, '50    | 67m                        | Mar. 11  | (S)223       | AYC       | A-1           |
| Blossoms in the Dust (color) (17)                      | MGM      | Greer Garson-Walter Pidgeon (reissue) | Feb. 16, '50   | 100m                       | Jan. 28  | 170          |           |               |
| Blue Grass of Kentucky (color) (4901)                  | Mono.    | Bill Williams-Jane Nigh               | Jan. 22, '50   | 72m                        | Jan. 21  | 161          | AYC       | A-1 Excellent |
| Blue Lagoon (Brit.) (color) (704)                      | Univ.    | Jean Simmons-Donald Houston           | Aug., '49      | 101m                       | Aug. 6   | 4706         | AY        | A-2 Good      |
| Bodyhold (216)   | Col.     | Willard Parker-Lola Albright          | Mar. 21, '50   | 63m                        | Dec. 24  | 130          | A         | A-2 Fair      |
| Bomba on Panther Island (4807)                         | Mono.    | Johnny Sheffield-Allene Roberts       | Dec. 18, '49   | 70m                        | Jan. 14  | 153          | AYC       | A-1 Good      |
| Border Incident (5)                                    | MGM      | George Murphy-Ricardo Montalban       | Oct. 28, '49   | 92m                        | Aug. 27  | 4730         | A         | B Very Good   |
| Borderline (909)                                       | Univ.    | Fred MacMurray-Claire Trevor          | Feb. 9, '50    | 88m                        | Jan. 14  | 153          | AY        | A-2 Good      |
| Boy from Indiana (024)                                 | EL       | Lon McCallister-Lois Butler           | Mar., '50      | 66m                        | Apr. 1   | 246          | AYC       | A-2 Good      |
| Bride for Sale (068)                                   | RKO      | Robert Young-Claudette Colbert        | Nov. 12, '49   | 87m                        | Oct. 22  | 58           | AY        | A-2 Good      |

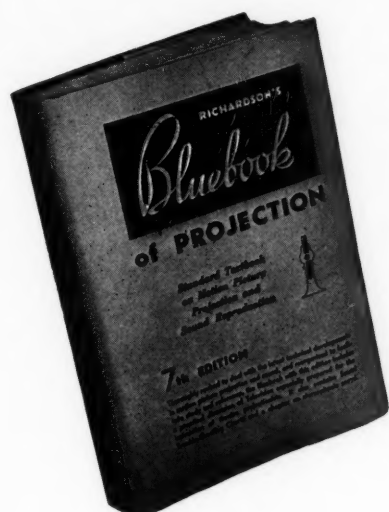








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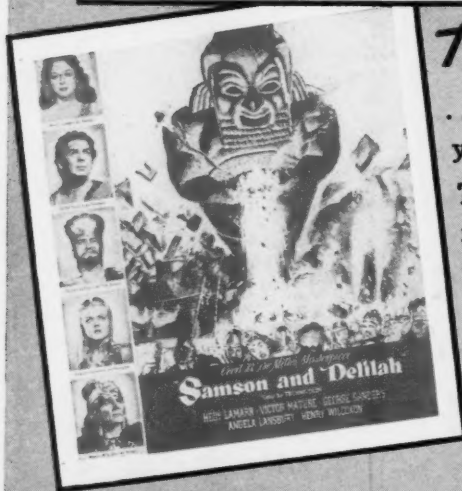
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